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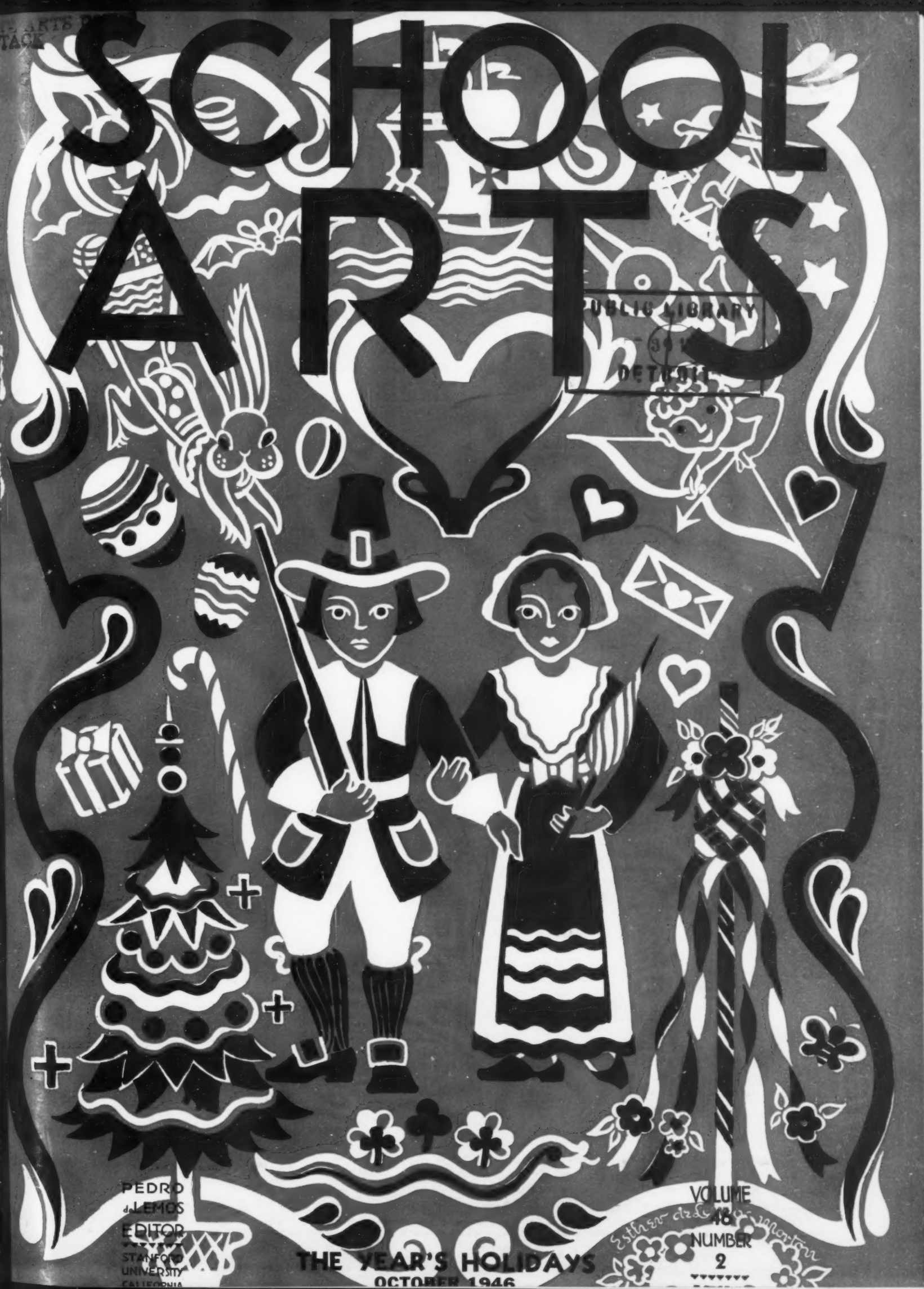
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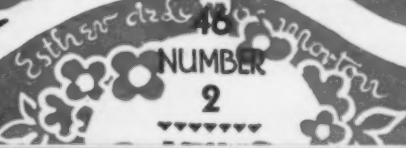
DETROIT



PEDRO
J. LEMOS
EDITOR
STANFORD
UNIVERSITY
CALIFORNIA

THE YEAR'S HOLIDAYS
OCTOBER 1946

VOLUME
48
NUMBER
2





A PICTURE MAP OF NOAH'S ARK

Here's a 17½ by 23-inch map printed in nine colors—as cheerful as the rainbow following “the forty days and forty nights” of storm—and there's Noah, waving a cheery goodbye to the 24 animal couples as they go dashing about in the sunshine. Those little pandas are the last to leave, but they're not losing any time now, scampering down the gangplank. The giraffe couple had a head start—they're already eating flowers from the highest tree—and the hippos still haven't had enough water. They've found a little blue pond in the lower left corner and are sharing it quite generously with the stately red flamingos.

Half of the charm of this colorful map lies in the descriptive couplets beneath the animals—for instance, what child could forget that “a zebra looks much like a horse—except he has wide stripes, of course.” Children learn all about animals, from elephants and camels to squirrels, even though they have never visited a circus or a zoo. These couples are surrounded by a border of the “barnyard crowd”—consisting of goats, cows, cats, dogs, lambs, pigs, and donkeys, all twined together by a ribbon of verses.

Here's a combination of color, attractive drawings, and catchy rhymes—a wonderful example of creative imagination applied to an age-old story that delights all ages. Send \$1.00 for your copy of NOAH'S ARK PICTURE MAP to Secretary, *School Arts Family*, 1610 Printers Bldg., Worcester 8, Mass., before November 30, 1946.

A VISIT TO THE LATIN AMERICAN ARTISTS

Does your Art Appreciation class long for variety? Take them south of the border and let twelve Latin American artists be their hosts for a day. First, you must obtain your ticket for the trip. How? By sending for the twelve photographic reproductions of paintings of Latin American children issued by the Pan American Union. These reproductions are distributed with two leaflets, one telling us the story that inspired the painting; one giving a brief sketch of the life of each artist. Here is a list of the names of your famous hosts:

Luis Alberto Acuna	Alfredo Suarez
Carlos Alisersis	Eduardo Kingman
Hector Banderas	Jose Mejia Vides
Maria Capdevila	Antonio Berni
Fernando Castillo	Candido Portinari
Pachita Crespi	Diego Rivera

South America, land of mystery and enchantment, will materialize before your pupils' eyes as they gaze raptly at each photograph, for each has a story to tell. Shall we listen to the story of the picture “Carnival?” He tells of laughter rising like a kite tossed in a troubled wind, of the Carnival of Rio de Janeiro, and the days before Lent when the land's only tenet is happiness.

Your passport to South America: send twenty-eight cents to Secretary, *School Arts Family*, 1610 Printers Bldg., Worcester 8, Mass., for your copy of “Twelve Latin American Artists” before November 30, 1946.

INDIAN TOYS FROM THE GREAT SOUTHWEST

From the Southwest Museum comes another of their unusual publications—this time on the subject of HOPI TOYS, and the illustrations are delightful to the boys and girls of any age—and teachers, too. An amazing amount of information has been packed into seven pages of this booklet, as well as drawings of wicker doll cradles, toy pottery utensils, Kachinas, a pottery canteen—and for the boys, a sling shot, a whip top, bean shooter and buzz. The final page shows rattles made of earthenware and a toy badger made of stone. As the authoress states “Hopi children never whine about not having anything to do. They are busy and happy all of the time with their few toys, pets, and games.”

This booklet fulfills the double purpose of acquainting younger children with the toys of Indian boys and girls and giving us an appreciation of the skill involved in the creation of these miniature objects that would delight children around the world.

Send twenty-three cents for your copy of HOPI TOYS by Frances E. Watkins to Secretary, *School Arts Family*, 1610 Printers Bldg., Worcester 8, Mass., before November 30, 1946.

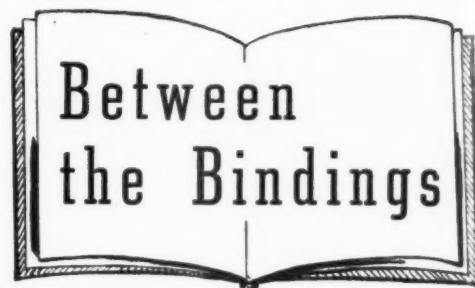
A NEW PENNSYLVANIA DUTCH CRAFT BOOKLET—REVERSE PAINTING ON GLASS

Reverse painting on glass had its birth in old Philadelphia, where the pictures were painted—then purchased by peddlers that traveled over the countryside, bringing bright objects in their exciting packs—and equally exciting news from neighboring regions.

So much for history—the only way to really enjoy this craft is to try it in your classroom—and this is easy, with the illustrated 25-page booklet as guide. Your pupils will surprise you with successful results they achieve, for this booklet gives you painting instructions, directions for obtaining desired effects, filling in color, painting the sky—and a full page list of materials required as well as 18 illustrations—9 full-page size, 2 in full color, and so like the originals you can easily imagine them hanging on the walls of some Pennsylvania farmhouse—just as those painted by your pupils decorate your classroom walls.

Obtain your copy of this home craft booklet titled PENNSYLVANIA GERMAN REVERSE PAINTING ON GLASS by sending \$1.00 to Secretary, *School Arts Family*, 1610 Printers Bldg., Worcester 8, Mass., before November 30, 1946.

FOR YOUR CONVENIENCE—send only one order for the 4 items described above. Ask for ROUND TRIP of the October Family Circle. The price—\$2.51. Secretary, *SCHOOL ARTS Family*, 1610 Printers Building, Worcester 8, Mass. Send before November 30, 1946.



Bringing you brief reviews of the better books for your school and personal library

CANDLEMAKING

Right in tune with the approaching holiday season comes this new book on candlemaking, by William Klenke. Here's a chance for your pupils to double their enjoyment of candle decorations by making them—starting with such simple equipment as kitchen gelatin molds—building to the more complicated forms as skills increase—as they're sure to do, for this is a craft of ever-increasing fascination, and when they see the many seasonal decorations that they can create, candlemaking may become a life-long hobby.

Mr. Klenke introduces us to every aspect of candle-making in the five divisions—starting with how candles burn and including waxes and formulas, scented candles, hand-dipped candles, wax for coloring, candles in composition, and many other subjects—all made understandable through the 62 drawings and photographs of candles—plain and novel—in process and completed.

Send \$2.00 today for your copy of CANDLE-MAKING to Creative Hands Book Shop, 1610 Printers Bldg., Worcester 8, Mass.

SKETCHING AS A HOBBY

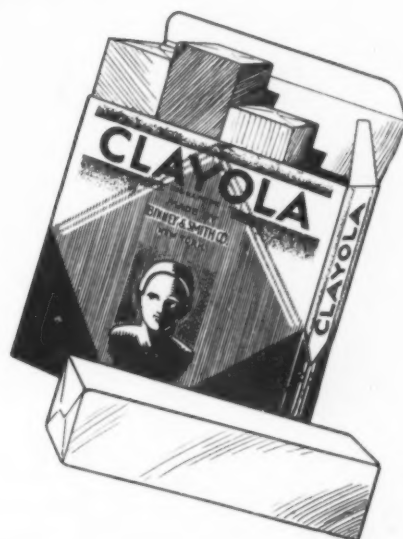
“Drawing is natural” says Arthur Guptill, author artist—then proves his statement in the 150 illustration-filled pages of SKETCHING AS A HOBBY. Although written for the hobbyist, this book is perfect for the classroom. It places enjoyment high on the list of drawing requisites—the perfect approach to teaching, for the result is uninhibited self-expression.

The 66 illustrations show the effect of one pencil on different papers, of mass shaping, pencil pointing, practice strokes—possibilities of brush and ink as well as charcoal. In addition to all this are the little tips that make drawing easier, more accurate, and consequently more fun—such as testing the slope of a line by sighting it over the pencil's edge—measuring the reduction of an object by lining it off on your extended pencil.

Send for your copy of this practical, enjoyable book, SKETCHING AS A HOBBY, by Arthur Guptill. The price is only \$2.50 and the address—Creative Hands Book Shop, 1610 Printers Bldg., Worcester 8, Mass.



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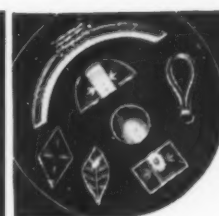
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isphere from the Arctic Circle to Tierra del Fuego. No other subject could offer a richer field for research and application to present day applied arts.

The contest is open to all art and industrial art students in grades 7 to 12 in public, private or parochial schools. All designs submitted will be judged on the basis of originality and adaptability to the material specified. The contest closes at midnight, February 28, 1947—there's still plenty of time. Win or lose, you and your students will enjoy and benefit from this interesting—and challenging—contest.

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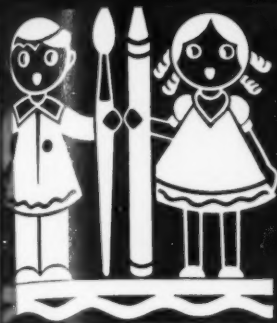
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SCHOOL ARTS

A PUBLICATION for THOSE INTERESTED in ART EDUCATION

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Edited by ELIZABETH FREMBLING-MAIRE, Advisory Editor

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All communications concerning articles and drawings for SCHOOL ARTS publication should be addressed to the Office of the Editor, SCHOOL ARTS, STANFORD UNIVERSITY, CALIFORNIA.

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 HE MOTHER
 and CHILD
 have been
 pictured in
 beautiful and
 quaint manners by a
 great many noted
 artists, in many art
 mediums, down
 through the Ages of
 Art.

MADONNA
Giovanni Pisano
 Pisa Cathedral



MOTHER AND CHILD
Andrea Mantegna

THE MAGIS
Bonanno
 Bronze Door Detail
 Pisa Cathedral, Italy



MADONNA AND CHILD
Jacopo Bellini



"ADORATION"
Roger de Villiers



MOTHER AND CHILD
Louis Dejean



OD could not be everywhere,
and therefore He made mothers.
—Spanish Proverb

The dignity, the grandeur,
the tenderness, the everlasting
and divine significance of Motherhood.
—De Witt Talmadge

What are Raphael's Madonnas but the
shadow of a mother's love fixed in perma-
nent love forever.

T. W. Higginson

CHRISTMAS WINDOWS

MARY E. PETTIGREW
Shelby, Montana



FOR our Christmas windows last year, we wanted something different from stained glass windows or painting directly on the glass, as we had done in former years. As a result of the expressed change, the eighth grade art class held a discussion on suitable ideas.

The most popular idea was that of a miniature stage to be placed in each of the windows, depicting some phase of the Nativity. Such a setting would give the scene a three-dimensional effect. It was decided that each stage should be semi-circular in shape, two feet deep, three feet wide and four feet high. The boys were assigned to making the stages, while the girls planned the scenery, figures, and the arrangement of the figures in the setting.

The first two windows were that of the shepherds watching their flocks by night beside a waterfall. The background for the mountain and waterfall was made of wrapping paper. Colored chalk was the medium used for all scenery and figures.

The second group showed an angel appearing to the shepherd and telling him to "fear not, for unto you a King is to be born."

Wise men on their camels, following the star to the city of David, were the subject of the second group of windows. The yellow desert sand and blue night skies made these two windows especially attractive.



Each window was individually lighted with a soft blue light, thereby making the scenes very realistic. The class was congratulated on the success of their windows. From them they derived much joy in their construction and all who saw them were impressed with their beauty and originality.



CHRISTMAS WINDOW

Ann Nowatzki, Lewiston, Montana

The students of Miss Nowatzki's art class decided to have a gay and festive theme for their Christmas window. In this eight-paneled mural, Santa Claus and his little elfin helpers are making the world a brighter, gayer, happier place in which to live



TOYS OF FRANCE

YVONNE DAUMARIE, New York, New York



Tucked away in a small, snow-bound mountain village, where the spirit of Christmas is almost tangible, flourishes an exquisite toy industry. The rough, but agile fingers of the mountain people, who inhabit these quaint villages, create a myriad of tiny marvels which will fill many Christmas stockings and find their way into nursery play boxes throughout France. The toy industry is the only kind of work these mountain villagers can do, for the snow is so dense as to make all out-of-door work impossible. *PHOTO: French Press and Information Service.*



The charm and appeal of Christmas and toys is universal to children and grown-ups alike. A window display of handmade, original toys of peasant design, attracts much attention. *PHOTO: French Press and Information Service.*



Beautiful, colorful, and intricate shapes take form under the capable fingers of Santa's "helpers." Here we see women workers busily covering toys with bright varnish. *PHOTO: French Press and Information Service.*

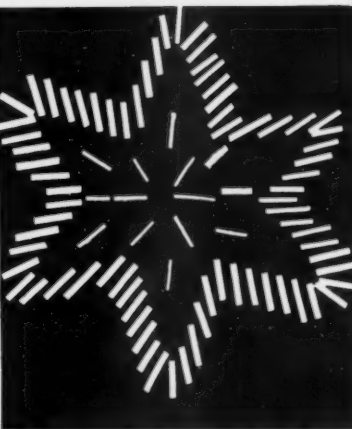
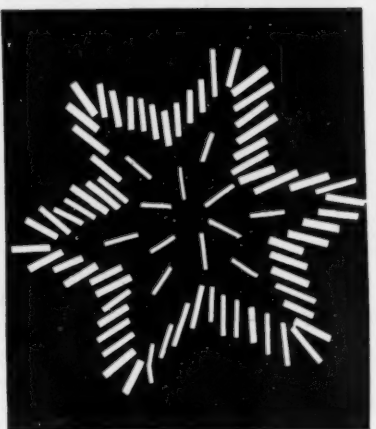
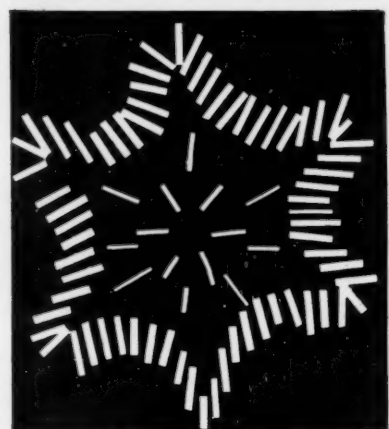
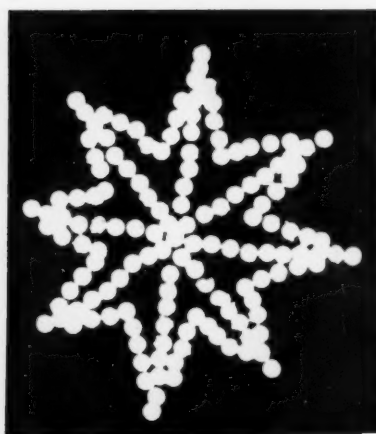
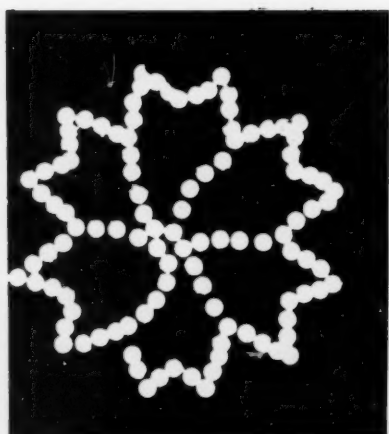
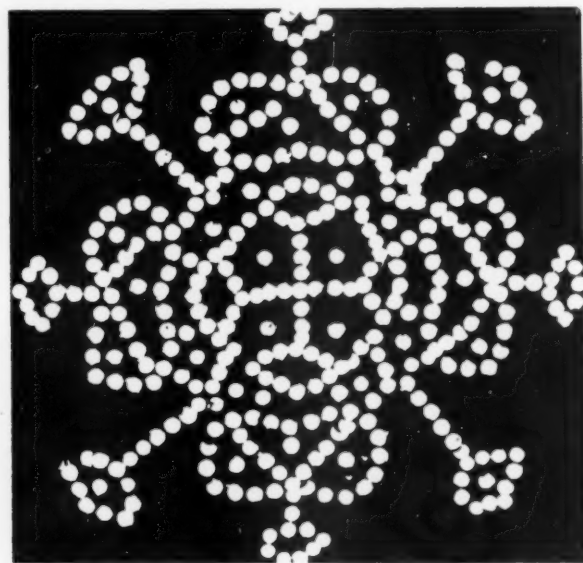
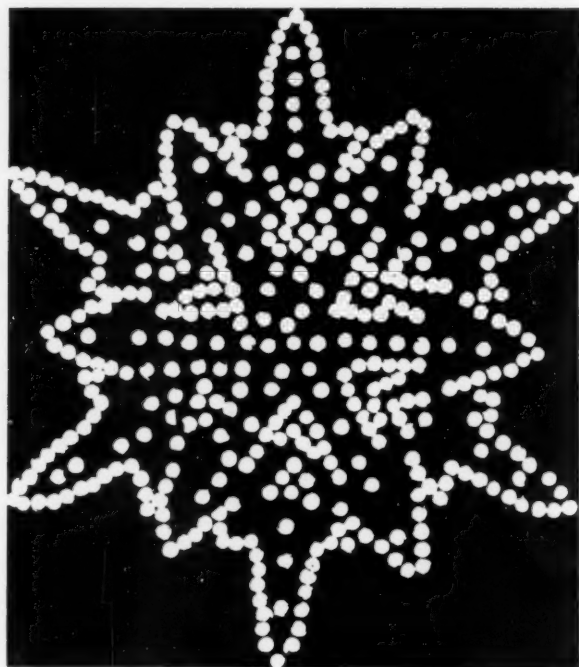


NOW FLAKES OF CONFETTI

MARGARET STUSSY

Eau Claire, Wisconsin

These interesting snowflake designs were made by pasting the circles from a paper punch in patterns suggesting snowflake crystals. Colored confetti, easily obtained at any novelty store, would be just as effective to use. Mounted on heavy black construction paper, they are decorative and gay and such projects aid the student toward a better understanding of design. The snowflakes were made by fifth grade students of the Seventh Ward School.



THE DOLL SHOP

JEAN DUDLEY, Director of Art
DOROTHY BORING, Assistant
Covington, Kentucky



FEW WEEKS before Christmas, the pupils, after discussing it with their teachers, decided they would like to make dolls and toys for Christmas and invite their parents to see them. The results were quite remarkable. Every group was most excited about the toys they made. A great amount of interest and individuality was displayed by each group.

Each grade decided to make a different kind of doll or toy. Many classes related the character and type of dolls made with their study of literature, history, and geography. In the primary grades the toys were quite simply made, with a group of children working on one doll. The older children made individual dolls with more finish and detail.

There were approximately three hundred dolls when the show was arranged on the shelves, tables, and walls of the music room. A tree was decorated with toys and dolls made in the same fashion as the larger ones had been made. There was a mural depicting scenes from Mother Goose Land. The windows were decorated with paper dolls made out of colored papers.

The doll show to which the parents were invited was most effective and it was enjoyed by everyone who was interested not only in the finished product, but in the materials out of which the dolls were made. The pupils were quite delighted when they were asked to bring some of their dolls and tell about them over the radio at the local broadcasting station.

Above: The duo-dolls, paper, geographical and historical character dolls.

Above right: This "Insect Orchestra" by the second grade class, was constructed of pipestem cleaners, crepe paper, doilies, needle and thread, and was complete with a prima donna, seen in the foreground.

Right: Mother Goose dolls made of paper sacks, spools, stockings, and rags. Such an exhibition of dolls is a joy and delight for any girl.



Grade	Subject	Materials
Kinder- garten	Miscellaneous	Spools
First	"People We Have Read About"	Paper sacks, paints
Second	"Insect Orchestra"	Pipestem cleaners, crepe paper, doilies, needle, thread
	"Our Workers"	Stocking tops, paraffin, newspaper, and cloth
Third	"Our Southern Friends"	Stocking tops, cloth, paper
	"Mexican People"	Paper sacks, cloth, paper
Fourth	"Mother Goose People"	Pipestem cleaners, yarn, cloth, boxes, cardboard
	"Geography Friends"	Wire cloth, material, yarn
Fifth	"Book Characters"	Large sized cardboard figures, cardboard, crepe paper, cellophane
	"Duo-Dolls"	Two headed rag dolls, cotton cloth, buttons, lace, yarn
Sixth	"War Workers"	Papier-mâché, cloth, cotton, paper, and paste
	"Historical Characters"	Wire, cotton, silks, materials, and boxes





E

MY



VALENTINE

CAMILLA W. WILSON
Sedalia, Missouri



THE war years taught us to be conservative. It has become a habit, a good habit, one might add. The art teacher is required to be especially ingenious along these lines. And children love to create something out of nothing, using scraps, bits of odds and ends, and so forth, experimenting inexpensively. So give them a project, let them turn their imagination loose on it and then sit back and note the interesting results.

Most of the valentines illustrated here are made from new and used envelopes. Every home and school office has a wastebasket full of such material. Scraps of colored construction paper, bits of ribbon, small rocks and seashells, colorful beads and buttons, will complete the array of material needed to make unusual and practical valentines.

VALENTINE BASKET, Figure 1, for a small gift holder. From a large manila envelope, measure off a corner five inches deep. Draw handles as pictured. If the handles extend into the address printed on the used envelope, conceal the printing with crayons or any other medium. Cut out along the top and over the handles, then carefully inside lines of the handles. This strong paper basket, with small red hearts pasted on forming a design, is suitable for any small gift. Candy, cookies, or flowers may be put into it, if a waxed paper lining is folded inside the basket. The basket also makes a suitable holder for a handkerchief.

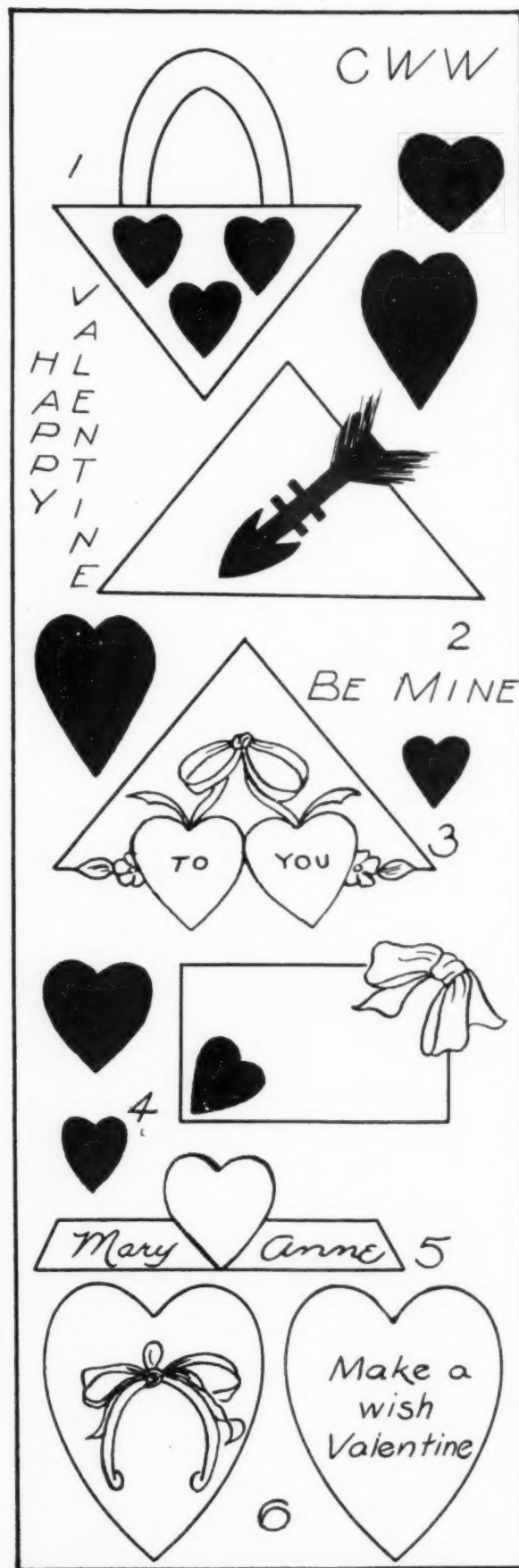
KNAVE OF HEARTS CAP, Figure 2. A cap for the Knave of Hearts is made from the corner of a large envelope. Cut a trial pattern for head-size from newspaper, before cutting into the envelope. Use a real feather for decoration, or cut one from metallic or red paper.

VALENTINE BOOKMARK, Figure 3. Select a used envelope of good quality paper for the bookmark. Draw in the design of hearts and flowers. Color with crayons or tempera. This bookmark will fit snugly on the corner of any book page which you wish to mark.

VALENTINE SACHET, Figure 4. Cut a square of sheet cotton to fit a small envelope. Sprinkle with sachet and ease it into the envelope smoothly. Decorate with hearts and tie red and white baby ribbon to form a pretty bow for the upper left corner.

VALENTINE PLACE CARD, Figure 5. The place card is made from a used envelope. If the address has been typed, two place cards may be made from one envelope. Draw a heart in the corner of the envelope. Rule off two lines, one across the tip of the heart, another lower down on the envelope, to allow sufficient space for guest names. Color the heart, cut out the card. Slip fingers between the front and back spreading the sides a little. The place card will then stand in place.

WISHBONE VALENTINE, Figure 6. Scrape small chicken wishbones. Wash them in soap suds, rinse and let dry. Cover with white paint. Cut hearts from red construction paper, on a fold of the paper so that the hinge comes either bookwise or across the top of the heart. Tie the wishbone to the front with ribbon. Inside write in white ink—"Make a wish, Valentine"—or any other such Valentine wish or greeting.



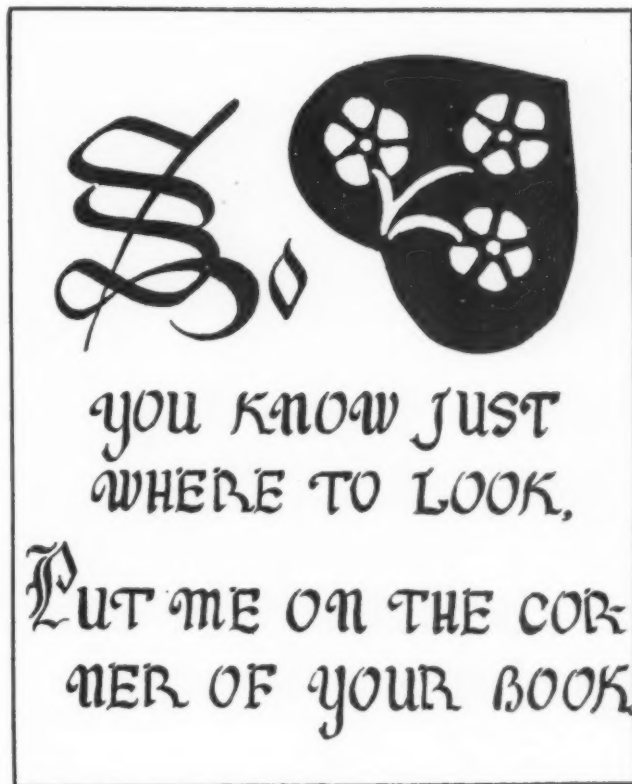
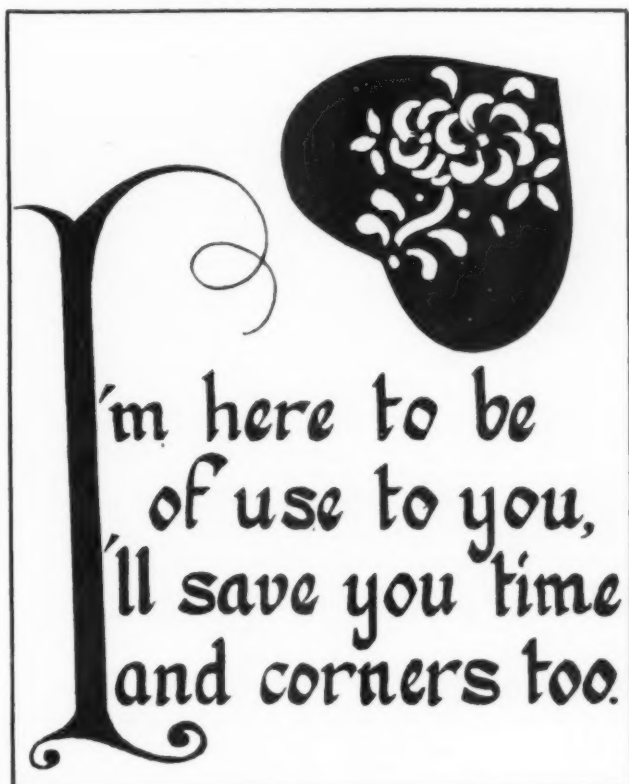


ST. VALENTINE'S DAY

RUTH M. FREYBERGER
Hershey, Pennsylvania



BOOK- MARKS



HAT better way to make use of those left-over pieces of leather in your scrap box, than to transform them into useful and attractive bookmarks?

Confronted with the desire to utilize as much of our leather as possible and realizing that everybody can make use of a bookmark, we proceeded to design shapes that would prove satisfactory to us. Definitely, we did not care for the traditional rectangular type. With Valentine's Day approaching, the heart shape was suggested. A paper pattern two inches by two and one-fourth inches was cut, the heart being slightly wider than it was high. The pattern was folded in half and one-half of the heart traced and cut (see Figure 1). The pattern was then opened and traced upon two pieces of scrap leather. An ordinary sewing machine was used to sew the corner of the heart from the center of one side to the center of the other (see Figure 2).

The class decided to use floral motifs for the designs on their bookmarks. Such flowers as daisies, forget-me-nots, roses, morning glories, violets, asters, bachelor buttons, pinks, and johnny-jump-ups, were used. Oil paints mixed with white enamel was the medium employed. Some students used a narrow

border to conceal the stitching, other students preferred theirs without borders.

Each bookmark was attractively attached to a display card four inches wide and five inches high. A razor blade was used to cut a line in the upper right-hand corner for attaching the bookmark. Original two-line verses were created and lettered below the markers. Some of these were quite clever, such as:

So you know just where to look,
Put me in the corner of your book.

I'm here to be of use to you,
I'll save you time and corners, too.

My heart has but one desire,
To keep your place when you retire.

Colored inks, harmonizing with the main colors used in the floral motifs, were used in the lettering and original borders of wavy lines, scallops, straight lines, and flowers. Thus the card upon which the bookmark was to be displayed, was complete. These proved to be so much admired, that many of the students made and sold them as St. Valentine's Day mementoes.

THE



OLOR



CHOIR

JEAN DUDLEY, Director of Art
ARLINE YOUNG, Primary Supervisor
Covington, Kentucky



Easter is a season full of joy for small boys and girls. The gaiety of poetry admirably suits their moods. "The Rabbit," by Georgia R. Durston is interpreted by Miss Juanita Schindler's second grade class, by the voice choir and the color choir



CHILDREN find great pleasure in rhythmic activities. Aside from their personal pleasure, if their activity has entertainment value, they are doubly rewarded. A cooperative entertainment to which every child can successfully contribute, gives general satisfaction. The Color Choir, which is composed of a speaking group and a group who interpret the ideas graphically, provides that type of opportunity.

Easter is a season full of joy for small boys and girls. The gaiety of poetry admirably suits their moods. Its interpretation, both vocally and pictorially, offers fun for the group and any audience selected. This year at Easter, several second grade classes experimented to see what value and delight might be found in a combination of choirs, color, and speaking.

In the speaking choir, self-conscious children knew no fear of an audience situation. They enthusiastically participated, and out of the experience gained motivation for improved articulation. Their appreciation for pleasing voices grew and use of their own became more acceptable. Poise and leadership qualities were developed in those who took turns in rhythmic direction. Voice control was taught as the children learned to use relaxed voices that were high pitched in a natural key.

Poems were chosen which presented a number of different mental pictures to the pupils. These pictures consisted of images with which they were familiar, such as: eggs, flowers, rabbits, humty dumpty, animals, and people. After listening to the poem,

various members of the class decided which part of the poem they would like to illustrate and what they would like to put in their pictures. Some chose the first verse, others the second and so on, until every part of the poem was chosen for illustration.

At first the color group were interested in getting their ideas on paper. They went to their drawing boards, arranged around the blackboard, and drew what the verse they had chosen suggested to them. The first drawings took quite some time, from twenty to thirty-five minutes. Next, the compositions were discussed and suggestions were made for their improvement.

The next day, the color group again illustrated their verses with the improvements. After a satisfactory composition, which expressed the thought content of the verse, they were ready to work on speed, the aim being to see how rapidly the picture could be drawn and still be good in composition.

Eventually, they were able to draw their pictures in from ten to fifteen minutes with color. It was interesting to watch these pictures develop each time, because no two of them were ever alike. One day one form would be added, something left out, colors would be changed, or the various objects would change in size and form. Speed was never emphasized too much because it was soon discovered that it confused the children and prevented the finish of a good picture, which might have taken a few minutes longer. Interest was upon a creative, spontaneous expression, which expressed thought content of the poem.

The Speaking Choir and the Color Choir were at last ready to combine their efforts. As the different

verses were spoken, those who were to illustrate them, did so, but not until their particular verse was spoken. Those who started working first, usually finished first; however, this was not always so. As they finished drawing, they put their chalk down and stood aside, so that their pictures could be seen by the audience.

The following poems are but a few of the many chosen by the class to illustrate. They are "Picture Poems," poems with vivid descriptive phrases.

MEETING THE EASTER BUNNY

Rowena Bastin Bennett
from *The Golden Flute*¹

On Easter morn at early dawn
before the cocks were crowing,
I met a bob-tail bunnykin
and asked where he was going,
" 'Tis in the house and out the house,
a-tipsy, tyspy-toeing,
'Tis round the house and 'bout the house
a-lightly I am going."
"But what is that of every hue
you carry in your basket?"
" 'Tis eggs of gold and eggs of blue;
I wonder that you'd ask it.
" 'Tis chocolate eggs and bonbon eggs
and eggs of red and gray,
For every child in every house
on bonny Easter Day."
He perked his ears and winked his eye
and twitched his little nose,
He shook his tail . . . what tail he had . . .
and stood up on his toes.
"I must be gone before the sun;
the east is growing gray;
'Tis almost time for bells to chime."
So he hippity-hopped away.

A RABBIT

Mary Carolyn Davies
from *The Golden Flute*¹

A rabbit works its ears and tries
To watch you with its rabbit eyes;
Its saucy tail it flounces,
And when it hits the ground, it bounces.

THE RABBIT

Georgia R. Durstson
from *The Golden Flute*¹

The rabbit has a habit
Of sitting on his heels

¹*The Golden Flute*, published by The John Day Company.

With his little paws in front of him;
I wonder how it feels.

The grasses where he passes
He nibbles if they suit,
And he nips the tips of daisies,
Or he chews a tender root.

He rolics and he frolics
In a very cunning way;
When the moon shines white upon him;
But he loves to sleep by day.

His hole is where the mole is:
Down beneath the maple tree;
Twisting in and out and round about,
As safe as it can be.

EASTER EGGS

Unknown
from *The Golden Flute*¹

Humpty Dumpty has country cousins
Who come to the city in Spring by dozens;
They make such a brilliant show in town
You'd think that a rainbow had tumbled down.
Blue and yellow and pink and green,
The gayest gowns that ever were seen.
Purple and gold and OH! such style;
They are all the rage for a little while
But their visit is short, for no one stays
After the Easter Holidays.

IF EASTER EGGS WOULD HATCH

Douglas Malloch
from *My Book of Poetry*²

I wish that Easter Eggs would do
Like eggs of other seasons;
I wish that they hatched something, too,
For . . . well, for lots of reasons.
The eggs you get the usual way
Are always brown and white ones,
The eggs you find on Easter Day
Are always gay and bright ones.

I'd love to see a purple hen,
A rooster like a bluebird,
For that would make an old bird then
Look really like a new bird.
If Easter eggs hatched like the rest,
The robin and the swallow
Would peek inside a chicken's nest
To see what styles to follow.

The rooster now is pretty proud,
But wouldn't he be merry
If roosters only were allowed
To dress like some canary.
And wouldn't it be fun to catch
A little silver bunny!
If Easter Eggs would only hatch,
My, wouldn't that be funny!

²*My Book of Poetry*, published by John C. Winston Co.



"Who Likes the Rain," recites the second grade class of Miss Emily Harrison and the color choir await their cue to begin to sketch their interpretation of the word-pictures

CUT PAPER ARCHITECTURE

SISTER MARY AZEVEDO

Holy Rosary School, Sandusky, Ohio

CORRELATING Church History with the study of architecture and the geometric designs in the form of Rose Windows is an excellent project to have students prepare during the Easter season. The results are twofold. An understanding of the architecture of the Cathedrals, with an appreciation of the windows, and to portray the Spirit of Easter. The pupils of the seventh and eighth grades at Holy Rosary School have shown a decided interest in this phase of work.

Pictures of cathedrals and rose windows were brought in from every source. Main and branch libraries were also drafted into service. Two of the boys decided to sketch their own little parish church which, according to the architect, William Perry, is a good example of the Twelfth Century Romanesque or Lombardic style.

Equipped with the necessary art material, the two boys sat on the curbstone opposite the church. As was to be expected, a crowd of eager, curious children gathered. Neither did they hesitate to offer comments and criticisms to the would-be artists.

This led to the other members of the class expressing a desire to use their own creative ability and designing a cathedral of their own. Sheets of newsprint, 12 by 18 inches, one-edge razor blades, sketching pencils and compasses, were distributed among the students as equipment with which to work. The stu-

dents found the project so interesting they worked after school and in their spare time on the completion of their architectural achievements. All cathedrals were mounted on 12- by 16-inch construction paper and then attached to the blackboard with transparent tape.

Constructive criticism came from the members of the class. It gave them an opportunity to exercise their judgment. Frank but friendly comments offered by the class often mean more than criticism from the teacher.

The geometric designs above the blackboard also served another purpose; namely, the teaching of color schemes. With the aid of the color-wheel, they chose a color and then carried out the monochromatic scheme by using several tones of one color. This required much thought in order to give the design contrast and a balanced appearance. The same design was used for the complementary, split complementary, analogous, and triadic harmonies. Although the same design was used for all five color schemes, each plate appeared more attractive than the last.

The class as a whole thought the project one of the most interesting and worth-while of the year's activities. It involved so many factors and presented a number of possibilities for future activities. Among them and not the least to be mentioned was a basis for stained-glass windows. All in all, a most worth-while Easter time project.





DIMENSIONAL PAPER FLOWERS FOR MAY DAY

SISTER MARY AZEVEDO
Holy Rosary School
Sandusky, Ohio



Proud of their "creations," these students of Holy Rosary School display their three-dimensional flowers. The smaller designed flowers above the blackboard are cut-out crayon-colored flowers, mounted on black construction paper

FLOWERS, whether naturalistic or designed, always appeal to children as a most welcome activity. Spring is an excellent time to present such a project. May Day has become as important a holiday to children as Christmas or the Fourth of July. They look forward to its arrival and greet it with as much enthusiasm as all the other holidays in the year.

The pupils of the seventh and eighth grades of Holy Rosary School, had a most enjoyable time designing flowers in every color, shape, and form. As can be seen in the photograph, no two designs are alike. Every child used his own initiative and creative power to produce these decorative flower creations. A few simple directions on the tri-dimensional flowers was all that was needed to inspire the pupils to make their own flowers.

It was not long until beautiful and colorful, fantastic flower forms in stylized, simple patterns of colored construction paper began to appear on each desk in the classroom. After these were assembled and arranged in pleasing patterns, they were mounted on

12- by 18-inch sheets of manila paper. This was tinted with pastel colored chalk and made to harmonize with the dominant color of the flower. These were not pasted down flat, but were somewhat raised to give them a tri-dimensional or papered sculptured effect.

We attached the papers to the blackboard with rubberized adhesive tape. The children were then asked to judge the flowers according to the art elements and principles which they had been taught. The unanimous decision of all the students was: "They are all different."

The smaller designed flowers above the blackboard, were made by the students of the same class. These were sketched on 9- by 12-inch manila paper, colored with wax crayons, cut out and then pasted on black construction paper. The narrow borders give it the effect of a framed picture.

Our entire exhibition was a thing of beauty. It was enough to inspire us all with the grandeur and freshness of Spring and May Day.

ANIMAL MASKS FOR AN

MARGARET J. SANDERS



PERETTA
Northampton
Massachusetts



Complete with the zebra, cow, pig, and dog, "The Cat That Walked by Himself" is the type of entertainment children appreciate and enjoy. It is the realm of make-believe, something, as children, they understand so well.

—PHOTO: Fred G. Chase



THIS is how we made the masks for the operetta, "The Cat That Walked by Himself."

The costume problem was to make all the animals look as they should, and, at the same time, the director of music required that the faces and voices should in no way be obscured. As most of the parts were singing, this was vitally important.

First of all, the older children, seventh and eighth grades, modeled in clay the top of each animal head, using a board with a block of wood in the center as a foundation. Ears and, of course, the lower jaws were omitted for the cow, pigs and dog, while ears were modeled right on the cat's head. The size of the top of the head corresponded to the size of the tops of the children's own heads.

The clay models were then green-soaped in the regulation way for making masks, covered with layer after layer of old towel paper alternated with paste, and a buckram layer fitted in halfway, so that it was covered with paper strips, too. When dry, the mask was removed, finished, sandpapered, and painted to match the costume. The putting on of paper layers was done by children in the intermediate grades, who enjoyed this very much. As there was a "pig ballet" of tiny first graders and second graders this was a part that they could make for their own costumes.

Next a hood of the costume material was made for each animal head. This fitted well and tied with tape under the child's chin. With the hood in place, the mask was put on the head so that it covered the child's eyes like a visor, but did not come down to the mouth. It was then basted on the hood permanently with a large needle which went through the papier-mâché of the mask into the cloth of the hood. As these were both the same color, the joining was not noticeable.

Meanwhile, ears were made double, of cloth, and poked through slits in the papier-mâché masks at the proper angle. A layer of buckram or crinoline between the layers of cloth made them stand up well.

The cat used real broom straws for whiskers!

One other device that made the costumes exceptionally attractive was, that instead of slacks or trousers, I used a pattern for riding jodhpurs. This gave a flare at the hips which was snappy and gave the animal effect as the children moved.

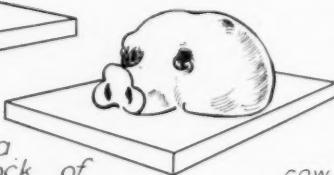
The cat's costume was especially impressive, as the entire back was cut from black cotton velvet, and the front of gray, trimmed with tigercat markings at the edges, sleeves and tail.

When the children sang or spoke, they held their heads up, so their faces showed. When listening or dancing, they held their heads down, and looked completely like the animals they represented.

MAKING THE MASKS



Model in clay, the top of each animal head, on a board, with a block of wood for center foundation.



cow



dog



Hoods of the costume material were made for each animal head.



PIG

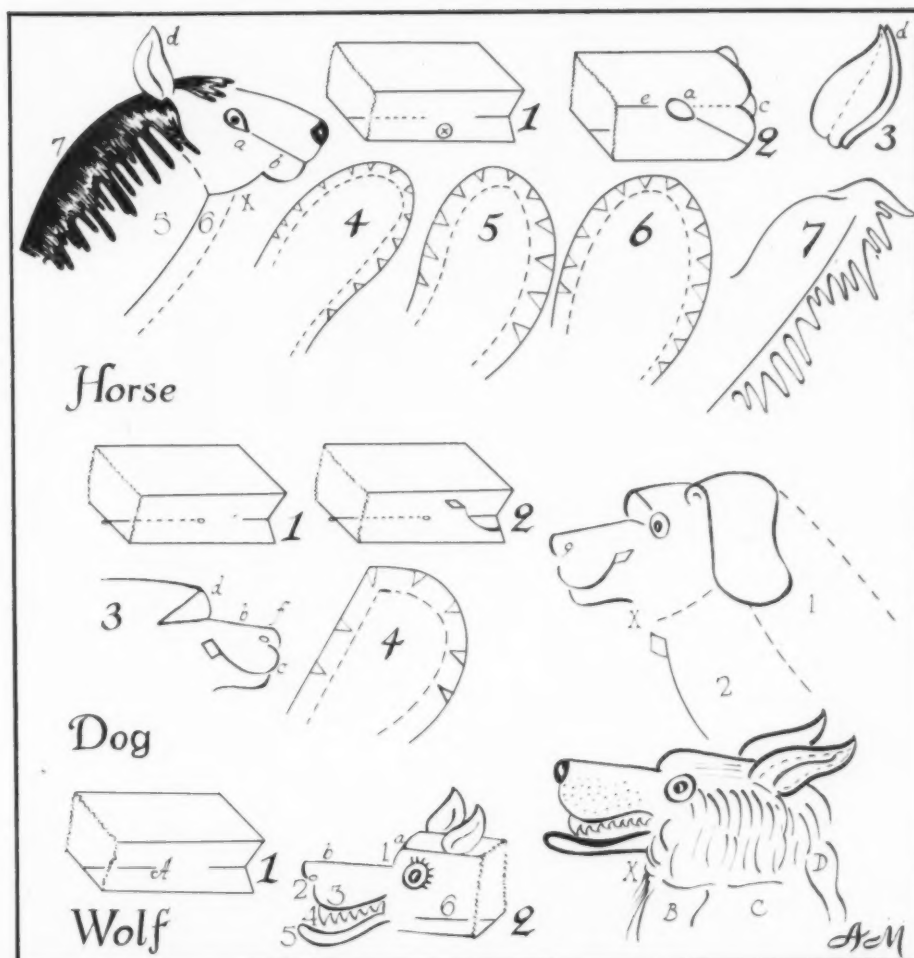
M.J.S.

ANIMAL PAPER-BAG MASKS

ALICE MARLAND, Art Supervisor



Ossining, New York



IT IS hard for the grade teacher to cover the work in tool subjects and still take hours of time and preparation to direct and produce effective assembly programs. Therefore, it is a great help, when dealing with properties that call for a third dimension, to bring in pictures of the object or property needed, and then call upon one's imagination and ingenuity to fashion the models out of whatever materials are available.

For the finishing touches, the children will be full of ideas and suggestions as to how the costumes can be completed. They will get a great thrill out of hunting for materials and other objects to give their creations a realistic effect.

This type of thinking develops inventive power . . . vision to see things in third dimension and create, not with crayons, paint, and paper alone, but with materials that call for form, proportion, and good structural design. It is a fitting of part on part so as to create a strong article that will not only stand hard usage but will have an art value . . . an article that will fit the purpose for which it is to be used. The following masks made from paper sacks have often stolen the shows in which they were used.

They will also make unusual and different masks for Halloween festivities. The students will enjoy the change from the usual clown or grotesque masks which are available in stores or which they have been taught to make in the past.

HORSE MASK

1. Take a paper sack, slit side at *e* for insert for child's head.
2. Study general shape of animal and cut, fold, and paste accordingly. Cut eyes at *a* (on fold of bag) and slant cut on *a* to *b*, around front and to opposite sides. Paste or fasten upper jaw over lower. This will project the eye a bit and the nostrils cut from the extreme upper ends of the bag become very good eye holes for the child. Or they can see through the space at *X*.

3. Cut four of 3 for projected ears, clip at *d* and clip or paste on horse's head.

4. Fasten 4 on open end of bag for top of neck.

5. Fasten 5 on this piece and do same on other side.

6. Try on child and fit 6 to side pieces.

7. Finish with realistic touches of poster paint and make mane 7 out of anything you have on hand, crepe paper, frayed rope and so on.

DOG MASK

1. Slash paper bag at *o* . . . *o*.

2. Shape curve for mouth and cut around to opposite side.

3. Insert triangular piece at *a*, as in figure 3, and take tuck at *b* and *c*. Staple at *b* to form the top of nose. Paste *c* (top of jaw) over lower jaw.

4. Cut four ears (two at once makes them stiff enough to stand out from the head.)

5. Paint and finish in a convincing manner.

6. *X* becomes the opening for looking out under jaw of animals. Thus the child is in no danger of running into anything and can see out very easily.

7. The eye of the animal is a cut-out hole with white paper pasted in the back.

WOLF MASK

1. Cut slit for head at 6.

2. Cut slit at *1a* and insert paper wedge. Paste securely to give shape to top of head.

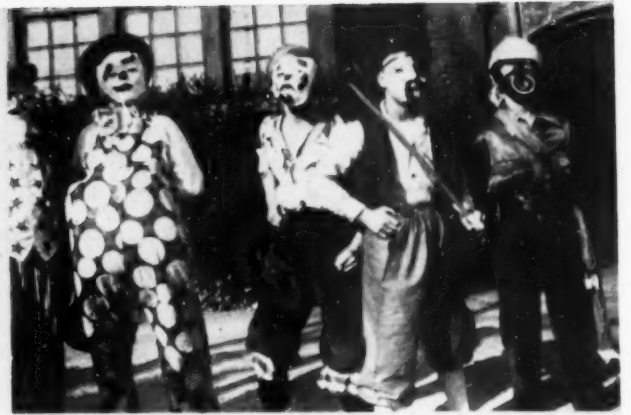
3. Staple or paste at top of nose at *b* and *1a*.

4. Cut nostrils at 2 and cut around bag to form upper jaw at 3.

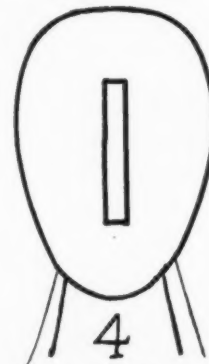
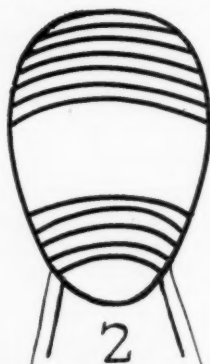
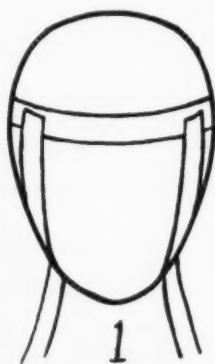
5. Insert white paper teeth 4 and a red tongue 5.

6. Cut eye and paste white paper around outside of hole. Child's hair will stick through and form lashes.

7. The actor may easily see out through the open place under the Jaw *X*. When side and back pieces *B*, *C*, and *D* are fastened on and painted, a suit may be put over the mask hood.

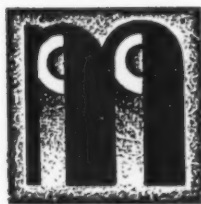


ILLUSTRATED STEPS IN MASK MAKING





ASK



AKING

SARA MAY THOMPSON, Warren, Ohio



IT MAY BE that many children's fancies turn to pranks at Halloween time each year, but my fifth and sixth grade boys turned their ideas to more constructive and practical pursuits. Under supervision they made their own masks for use during the Halloween season.

Not only did the boys produce something really constructive, but they enjoyed doing it. "Mask making is lots of fun!" was a familiar remark in the art room during this period. Later, the children proudly wore their masks in a parade at school and at several Halloween parties. Some used them as decorations in their homes and several wore them to represent a character in a play.

Mask making isn't a new art. It has attracted people from the primitive races of long ago until now. In many parts of the world masks have played an important part in the life of man. They were often used for religious purposes, and because of their mysterious quality, people thought they possessed divine powers for good and evil. The use of the mask in the theatre dates back to ancient Greece and Rome and, even now, masks are used to decorate theatre buildings.

Today we are concerned with modern masks as the products of the artist's imagination, taste, and skill. Because they give the creator a great thrill and act as a constant stimulus, they serve the teacher as an excellent means to develop the student's creative ability. No form of art can be found more interesting for the art classes because of the variety of possibilities in construction, design, color, and decoration.

Through the years a great variety of materials such as wood, stone, clay, papier-mâché, and gummed tape have been used in modeling masks. Although there are many different ways to make masks, some methods are better than others. The method the boys used was a simple and most satisfactory one, for the materials used were inexpensive and easy to secure and the time expended was comparatively short.

The necessary materials were cheesecloth, strips of 1/2-inch gummed tape, cotton, cardboard, tempera paint, and shellac.

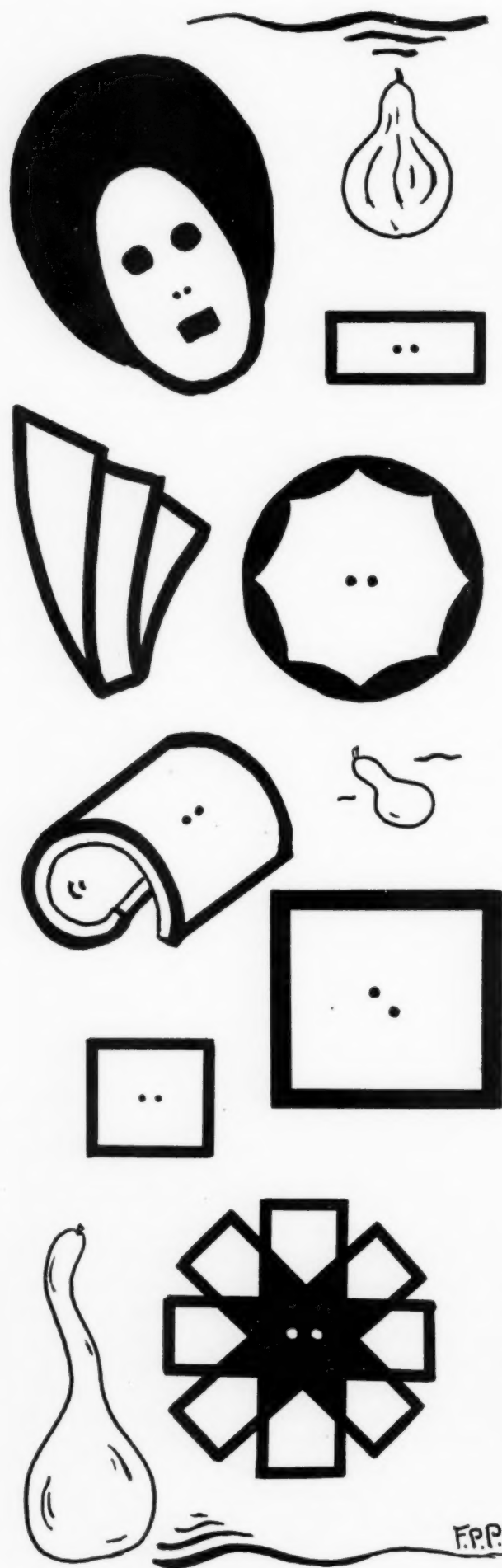
The masks were modeled directly over the faces of the children themselves. When the actual work of the masks started, the boys worked in groups of two.

To begin the mask, one boy of each group took just enough cheesecloth to cover his partner's head from the neck to the crown of his head. Using the 1/2-inch gummed tape, the student then fastened the cheesecloth around his partner's head, overlapping the tape in the back to hold the cheesecloth securely. Next, a strip of tape was fastened from the forehead, past the

ear, under the chin, and back to the opposite side of the forehead. See Figure 1. At this point care was given to drawing the cheesecloth tightly across the face, avoiding wrinkles as much as possible. This helped to make the mask fit the model better. Long strips of gummed tape were put horizontally across the forehead and above the upper lip going across the entire width of the mask. See Figure 2. Short strips about 1/4-inch wide were slanted upward and out above the eyes. See Figure 3. A strip was placed vertically from the forehead to about one inch below the nose. See Figure 4. It was left loose below the tip of the nose until after the mask was removed from the model. Diagonal strips were pasted from the nose across the cheeks. This gave roundness to the mask. See Figure 5. Strips were placed vertically from the chin to the neck. All strips were overlapped a tiny bit. The eyes, nose, and mouth were not covered. The boys moistened the gummed tape with a paper towel sponge which they dipped frequently into a small water pan. As a safety measure, the pupils were not permitted to use scissors while the masks were being modeled directly over the children's faces.

The general features of the face were determined by pressing gently the moist gummed tape to the face with the fingers. After enough tape had been used to hold the shape, the tape holding the mask was broken, and the mask was carefully removed. To help retain the shape of the mask during the drying stage, crushed newspaper was placed inside the mask. The masks were allowed to dry twenty-four hours.

From this point, the mask was completed by the boy upon whose face it had been fitted. Enough layers of tape (two or three) were applied until the mask seemed rigid and smooth. The eyes and mouth were cut to shape. Small strips were overlapped around the edges of the eyes and mouth in order to have a stronger and smoother finish. Lips, eyebrows, cheeks, and exaggerated features were added by applying cotton and covering with gummed tape. Using the sharp point of a compass, small holes were made for the nostrils. Ears were added by the use of cardboard and attaching and covering with gummed tape. Eyelashes were made by doubling a strip of gummed tape and attaching it above and below the eyes. This strip was then cut in narrow strips and cut and shaped to resemble eyelashes. When the mask seemed firm and smooth enough, it was decorated with poster paint and shellacked. Hair, mustaches, headgears, ear and nose rings were added by using cotton, yarn, cloth, cardboard, or rings. While the boys were working on their own masks, a mirror was accessible and the students used this frequently to check the features and the general shape of the mask.



BUTTONS FROM GOURDS

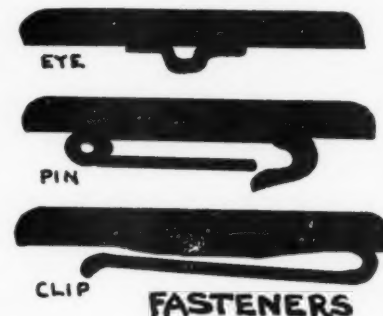
F. P. PRUCHA, River Fall, Wisconsin

IN MANY ITEMS of apparel buttons serve more for ornamentation than as useful fasteners, and often a dress is made outstanding by striking or unique buttons. For unusual ornamentation, which will excite comment from all who notice them, use buttons made from the hardened shells of gourds, which you have grown yourself in the home garden.

Any type of gourd will make the basic button, but by examining a few hard-shelled gourds which have been thoroughly dried you can pick out some with exceptionally thick and durable shells. Few tools are necessary: a small saw, a sharp knife, a tiny drill, and sandpaper. These will be used to fashion the button prior to its decoration. Cut squares, or circles, or figures of other shape from the dried gourds, using a coping saw or a sharp knife. Drill two holes for sewing, then file and sandpaper a bit, and the button is ready for decorating. You will be surprised how easy the gourd shell is to work with. It saws and cuts easily, and sandpaper will give it a fine finish, yet the finished product is strong and unlike wood has no grain to weaken or crack the button. Any part of the shell is suitable, but if you desire especially strong buttons, cut them from the ends of separate similar gourds. Buttons made from these ends can be used to fasten the heaviest garment.

Decorating the gourd buttons requires good knowledge of design and color and is a project that can be as simple or complicated as the experience of the class dictates. Some buttons, of course, may be left in their natural state, with only a coat of shellac and wax for protection, but on most of them a painted design will be appropriate. Or perhaps you will choose to burn in a design with an electric burning needle or simply to stain the buttons with oak or walnut stain. Designs should conform to the shape of the button and should be worked out carefully on paper before they are applied to the shell itself.

Advanced workers in the class may want to experiment with the gourd shells in making belt buckles, dress clips, or even earrings to match the buttons. There is almost no end to the possibilities for decorative use of the garden gourd.





MINIATURE

IRENE HAZEL

Caruthersville, Missouri

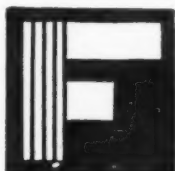


BOUQUETS

AN AUTUMN PROJECT



From such humble and homely beginnings as Johnson grass, dried cotton bolls, jimson weed, and castor bean burrs, these interesting and colorful bouquets had their beginning. But it took work and careful planning to glamorize them. Three students are at work on the three phases of their rebirth: mixing the paint, painting the dried seed pods, and arranging the miniature bouquets



OR these tiny bouquets, the children were asked to bring in all sorts of dried weeds and grasses to make their arrangements. This was something that was available to everyone for the effort expended to gather them. The children became interested in obtaining as many varieties as possible and in recognizing the various species, as well as in making their bouquets. This correlated beautifully with their nature study lesson and an enjoyable field trip.

Johnson grass, a weed that plagues the farmers, was one of the most charming assets to our miniature bouquets. Dried cotton bolls, after the cotton is removed, offered another interesting addition to our assortment of weeds and grasses. They open



out and produce a petal-like flower form that is charming. The prickly capsule of the jimson weed, made a clever item to decorate, too; the seeds painted one color and the burr another, gave opportunity for interesting color variations. Ironweed seed pods, cockle burrs, and castor-bean burrs, all worked out nicely. Various grasses offered most interesting seed clusters to work with. They were light, airy and graceful. The stiffer, heavier cotton bolls and jimson capsules added body and a focal point for the tiny arrangements. In fact, most any dried plant form that the seed pods will stay on, can be used.

For the containers to hold our "flower" arrangements, we used small relish and cold cream jars or dime store vases.

The containers and the plants were all painted with tempera in soft pastel shades. Brushes were used on some of the plants and others were dipped in shallow pans of color. Both containers and the plants were kept in pastel tones, with no attempt at using natural colors, but rather at trying to combine pleasing colors in each bouquet. The plants were placed in the containers and dirt put in around them and then dampened to hold in place.

This project proved most interesting and involved a number of art principles, but none more important than this: "Beauty may be found in even the humblest things."



CHRISTMAS CALCULATIONS



ALMA MONAHAN, Oshkosh, Wisconsin



It is the privilege of the eighth grade classes to plan the Christmas still-life compositions for their home room. The plans start early and everyone in the class is eager to help with the arrangements



THE students in the eighth grade art classes know that they have the privilege of planning a Christmas still life group for their home rooms. The plans start early and everyone wishes to do something to help. This year they said it must be different, and they were right. It was not only different, but difficult, as the war left us without most of our former glittering Christmas materials. In the cupboards they found green, red, yellow, and white crepe paper; that seemed to be the only available material, other than the drawing paper.

This was the time for original ideas to come forth. Unhesitatingly they discussed various plans. The class was divided into two groups, each student assuming some small portion of the responsibility under the guidance of the teacher and an acting captain.

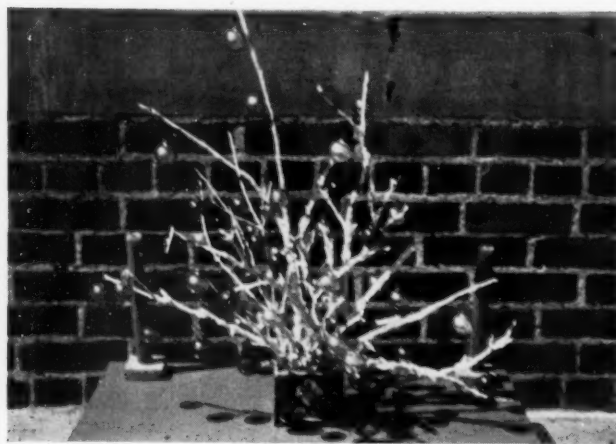
One group made a scene including one 15-inch green crepe Christmas tree on a dowel mounted on a spool; two 12-inch white drawing paper Christmas trees, trimmed with blue stars and mounted on dowels and spools; four 7½-inch red crepe paper choir boys;

and two red candles in circular wooden holders, with a white crepe skirt.

The other group brought oak branches to school and dipped them into a flour, salt, and water mixture. After they were dry they arranged them in a square green pottery bowl. Colored ball Christmas tree ornaments were hung on the branches. Red candles, placed in square wooden candle holders, were used on either side of the tree.

The work was a great challenge to their creative abilities. In many cases these ideas were repeated in their home Christmas decorating schemes. Children are the happiest when using their minds and hands in this type of work.

Since the "Bazaar" opens the last week in November, teachers and pupils have ample time in which to plan and carry out the work without the hectic last-minute rush that harasses teacher and pupils and which spoils the joy that should come with the creation of gifts for family and friends. Instead of this confusion, there is ample time to make and carefully wrap gifts, trim trees, write and send cards, and enjoy the real spirit of the Christmas season.



Oak branches dipped in a flour, salt and water mixture, are hung with colored Christmas balls and then arranged in a square, green pottery bowl



A Christmas scene of green crepe paper, Christmas trees, red crepe paper choir boys and red candles in circular wooden holders



CHRISTMAS GIFT BAZAAR

JULIA H. DUENWEG, Terra Haute, Indiana



FOR many years the construction of Christmas gifts has been an art project of interest in the elementary schools of Terre Haute, Indiana. There is never a question of motivation of this problem; the difficulty is to so direct the work that it will have educational value. This project is therefore carefully planned in order that the problems selected will:

1. Give opportunity for individual creative effort.
2. Develop skill in good design and workmanship.
3. Avoid waste of time and material.
4. Meet the need for which the article was created.
5. Be suitable to the grade level—that is, be difficult enough to offer a challenge, but not too difficult that the child cannot produce a creditable piece of work that he will be happy to offer as a gift.

In order to help the elementary teacher in the selection of problems that meet the standards set up for the work, the supervisor plans a "Christmas Gift Bazaar" in her art office. Here are displayed suggestions for Christmas gifts for mother and father; Christmas cards; and decorations for home and school. The display includes articles made the preceding year by children of elementary grades and new ideas of the current year worked out under the direction of the art supervisor.

The articles shown are intended not for copy, but for suggestions and stimulation of ideas, and include examples of:

1. Uses of different materials—cloth, wood, tin, paper, etc.
2. Products of different craft techniques—weaving, modeling, sewing, carving, etc.
3. Methods of application of decoration: tie-dye, stencil, spatter, crayon etching, appliqué finger paint, etc.

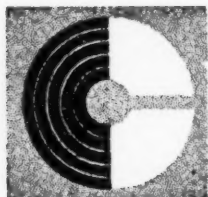
Bulletins are provided which give information as to the materials needed and the steps in the development of different processes.

Of course, in the Terre Haute schools as well as in all other school systems the question of materials is a problem which presents difficulties (particularly in

the last few years). Therefore, the aim is to make use of waste or so-called waste materials. Tin cans (now that they are no longer salvaged) make candle holders, ash trays, etc.; scraps of colored cloth make gay designs on laundry bags made of old feed sacks; sawdust mixed with paste makes excellent modeling material with which to fashion bowls, ornaments for trees, and for mother's costume; cereal boxes become festive sewing boxes when gayly decorated with crayon or paint; empty spools make Christmas tree decorations, or cut diagonally in two and glued to a stiff cardboard offer dad a place for his pencil on his desk.

Since the art work is coordinated with the social studies, sometimes the Christmas projects are planned with the social studies content a determining factor. For example, in our Fourth Grade the social study unit is "Early Indiana," and the children in this grade made potholders, towels, tablemats decorated with cross stitch; pillow tops in patchwork designs. One group made gay shopping bags decorated with designs developed from forms of Indiana fruits and vegetables.

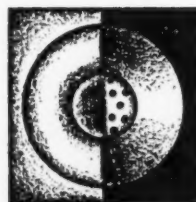
The photograph gives an idea of the different types of problems suggested for Christmas work. Articles are displayed on tables and on the walls. The teachers accompanied by committees of children come to the "Bazaar" to observe the display, discuss the suitability of a problem for their particular school and grade. They discuss the matter with the supervisor. They get information as to the different processes and techniques, and as to the best places to get needed materials. They take this information and the suggestions back to their schools, modifying them and adapting them to suit their special needs, interests, and materials; coming back to the supervisor for advice and criticisms whenever the need arises.



CHRISTMAS TREE



LENORE M. GRUBERT
Flushing, New York



ORNAMENTS



USING blown eggs as Christmas tree ornaments might sound like a joke to your pupils. The very thought of blowing inwards from eggs does strike many as hilariously funny, but before laughing the whole thing off, let them stop and consider the finished ornament. It might be worth any antics involved! They may decide, even if there were no shortage of commercial ornaments, that blown eggs can make pretty and unusual Christmas tree decorations.

Pupils planning to make a few ornaments will be helped by certain working directions: To blow an egg, carefully make a small hole at both ends of the egg, using the tip of a darning needle. Make one hole slightly larger than the other. Deep breaths followed by strong puffs at one opening causes the fluid to run from the egg. Inserting the darning needle deep into the egg, removing it, then lightly shaking the egg, will help to coax an easy flow of liquid. When the blowing is finished, hold the egg under a water faucet and let a thin stream of water flow over and into the hole. Shake. Blow.

The next step is to attach a wire hanger at one end of the egg. The construction of this hanger is based on the same principle used in making a non-sewing elastic hat band. First, make loops of wire about three-fourths inch long. The number of loops depends upon the thickness of the wire. With very fine wire, use two loops. Then encircle the loop with the end of wire. Draw taut. Snip loops at ends. With a tweezer, twist the two fringes of wire into a fine bar (Fig. 1). Insert the bar into a hole of the egg. A slight pull on the long extending end of wire sets the bar or hanger securely in place. A very long end of wire can be left to twine around the tree branch or a loop can be formed in which to tie yarn, cord, or colored ribbon. Make the loop by holding a thin pencil close to the egg, encircle the pencil with the end of wire, then using a tweezer twist the end of wire about the base of the loop before withdrawing the pencil.

There are various ways to decorate the egg. The easiest is simply using glued stars, seals, etc. However, colorful paint greatly adds to the charm of the ornament. This can be effectively used as bands of color or as stripes in combination with stickers.

Two types of paint can be used, oil or tempera. The disadvantage of the first is that one-half the egg must be thoroughly dry



FIG. 4

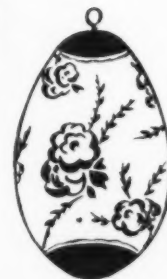


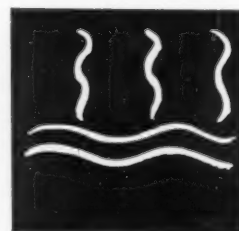
FIG. 1



LMG



FIG. 2



before painting the design on the opposite side. With tempera color, the entire job can be finished at one setting. After the painting is completely dry, give the egg a coating of clear shellac, shellac substitute or varnish. This serves as a protective coating and also gives the ornament a lively shine.

After pupils have made a very easily decorated ornament, they will be tempted to try their hand at simple design motifs. The paint selected will greatly determine the character of the design. Painting in oil with a narrow stiff bristled brush will give a different feeling than painting in tempera with a soft, flexible brush. Oil paint lends itself to bold, strong shapes while tempera readily makes fine rhythmic forms. Pupils can learn to take advantage of the brush and use the strokes that each brush makes as part of their design.

Before painting on the egg, let them try making designs on paper. It is not at all hard to make flower shapes. Geometric shapes, the oval, square, circle, triangle or a combination of one or more make flower forms. Breaking the inside of the geometric form with dots, zig-zags, etc., adds to its interest; breaking or adding to the outside edge also makes interesting variations (Fig. 2).



FIG. 3

L. MARTIN GRUBERT

Another way of making flower shapes is by painting a series of petal forms—curves, oblongs, circles, hearts, etc. (Fig. 3).

The leaves can be ovals, lines, dots, or oblongs.

Try to have pupils paint directly with brush on paper—no pencil. Have them keep their designs simple; a simple motif is just as effective as a complicated plan.

After painting any number of design units have pupils sketch several egg shapes and then paint designs in each shape. Before painting on the real object, they will want to have a good idea how their design will look. Use either one large design unit or several of various sizes. Dots, dashes, zig-zags, or leaves can be used to add interest to the background area (Fig. 4).

Now have them select the one of their choice and paint the egg. In painting, a few pencil lines can be lightly drawn on the egg to indicate positions; but do not have them try to exactly duplicate the original design. There are bound to be variations when changing from paper to the rounded surface of an egg.

And now let them go to it—not in a do or die spirit, but in a gay mood of fun.



CHRISTMAS WALL DECORATION

LOUISA FINNEY, Topaz, Utah



WE MADE a Christmas scene for our Kindergarten room, which had an unused blackboard (3 feet by 5 feet) at one end of the room. First we covered the entire blackboard with heavy wrapping paper, using thumbtacks to hold it in place at the edges. Over the upper half of the wrapping paper we pasted sheets of sky-blue tissue paper. Then, cutting white unprinted newspaper to make a billowing mountain for the horizon line, we pasted it over the lower half of the space. Five evergreen trees were cut from dark green construction paper, in heights varying from 6 to 18 inches and pasted onto the background. Bits of cotton were touched with glue and scattered over the tree branches. Construction paper was also used for the figures: blue for the sleigh, brown for the reindeer, and red for the Santa



Claus, whose beard and hat were bits of cotton. The sleigh, reindeer, and Santa Claus were all pasted securely in place; they stood about 5 inches high by 25 inches long, over-all.

To make this into an attractive night scene, dark blue tissue paper can be used instead for the sky with 1/2-inch silver stars pasted here and there.

Our scene was made especially attractive by carrying out the children's suggestion of draping their red and green paper chains across the top edge and down the two ends of the completed picture.

HOLIDAY WINDOW ON STAGE

GERTRUDE R. SMITH
St. Albans, West Virginia

IF YOU have ever been backstage on opening night, just before the curtain goes up, you know something of the excitement and thrill of that moment before the actors step onto the stage to perform. The curtain parts, the house lights dim, the stage lights "go up" and the audience murmurs approvingly of the stage set.

The majority of the junior high and high schools throughout the country, depend on the art department for the stage sets and scenery for the dramatic productions, whether they are a one-act play or a holiday pageant. It is a good policy in a case where a pageant is given each year, to make a more permanent type of stage set to reduce expenses and aid in saving time.

Our biggest project last year was designing and painting a stained glass window for the Christmas Play. Because the window had to be quite large, we found it necessary to experiment with a "new" material in the field of art. The design was painted on Flexoglas, a covering used in this region for the windows of poultry houses. The Flexoglas is three feet wide, and can be cut

to any desired length. Our windows consisted of three panels, each three feet wide, the center panel nine feet high.

After planning the design, it was drawn on wrapping paper. The wrapping paper was placed underneath the Flexoglas, which is transparent. The leading was painted on the top side of the Flexoglas with black enamel. The panels were then turned over and the design was painted on the back with tempera.

The color scheme was a triad color harmony. Before painting on the Flexoglas panels, I tested colors on a small piece of the Flexoglas by painting on a piece of the "glass" and holding it up to the light. I found that we had to use colors that were high in value as the artificial light lowered the tones when light was projected through the window from behind the panels.

A wooden frame for the window was made by the Industrial Arts Department. It need not be a heavy frame. The main requirement here is a firm support.

Since the window has been made, we have used it for our Christmas and Easter programs. It makes a beautiful background for the choral singers when lighted from behind the panels.

For the purification of Character
we need beauty in all things of
life.
—Voysey

This stained glass window is a
practical answer to an ever-
present problem of backdrops for
Christmas and Easter pageants



NATIVITY IN STAINED GLASS

MARY E. DICE, Oberlin, Ohio

CHRISTMAS pageants afford the combining of the efforts of the music, dramatic, and art departments. There is no better time to integrate these groups than at the Yuletide season, when the feeling of friendliness and fellowship is high.

Our stained-glass window of the Nativity Scene was to be used as a backdrop for our Christmas pageant. The over-all size of the window was 5½ feet by 8 feet. It was made by using heavy black paper for the tracery and waxed crepe paper for the glass, all of which was assembled on a light wood frame.

The following plan was the procedure utilized in planning, constructing, and finishing the window. It is hoped that these six helpful hints will assist other art educators who are called upon to provide a Christmas stained-glass window.

1. Introduction to project. History of stained glass windows and study of colored plates.
2. Contest to choose design, all drawings to scale.
3. Majority of the class chose John Gaeuman's design and he was asked to enlarge it on brown wrapping paper exact size. Two boys had already made the wooden frame.
4. Large design was cut in blocks and two people were assigned to each panel to double lines and cut the black paper.
5. The crepe paper was prepared by ironing in the wax. This paper, because of its slight grain and very rich color, made a satisfactory material for this purpose.
6. The last step of fitting the pieces together was accomplished quite rapidly and was the most exciting of all. The most adhesive glue we discovered to be black rubber cement, the variety used to patch tires, and this held each piece firmly and smoothly to the black paper.

The project of stained glass windows is not a new one in the art class, but it is always interesting and worth while. This method was so successful with our group, that I am hoping the idea may be helpful to other art educators.

MADONNAS

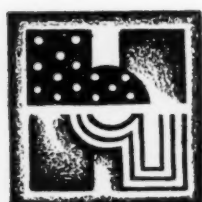
Jessie Todd
Director, University Elementary School
Chicago, Illinois

The simplicity and charm of this lovely Madonna and Child of the Rose Window is reflected in the upturned faces of the children who stand in reverence before it. The child through his faith and courage can do much to lead the world out of its chaotic darkness. As Schiller so aptly expressed it, "It is only through the morning gate of the beautiful that you can penetrate into the realm of knowledge. That which we feel here as beauty, we shall know one day as truth."

LaVerne Feeney
Art Instructor
Tempe, Arizona

Children love the subjects of madonnas and angels and are grateful to see simplified drawings such as these to help them begin their own designs. Angels appeal to the imagination of the child. With their wings and halo and the clouds on which they float, they are excellent subjects for design. Teaching a child to draw with broad lines, enables him to carry his ideas over into stained glass compositions.

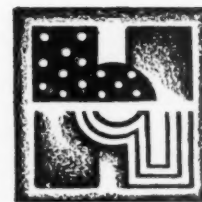




HOLIDAYS

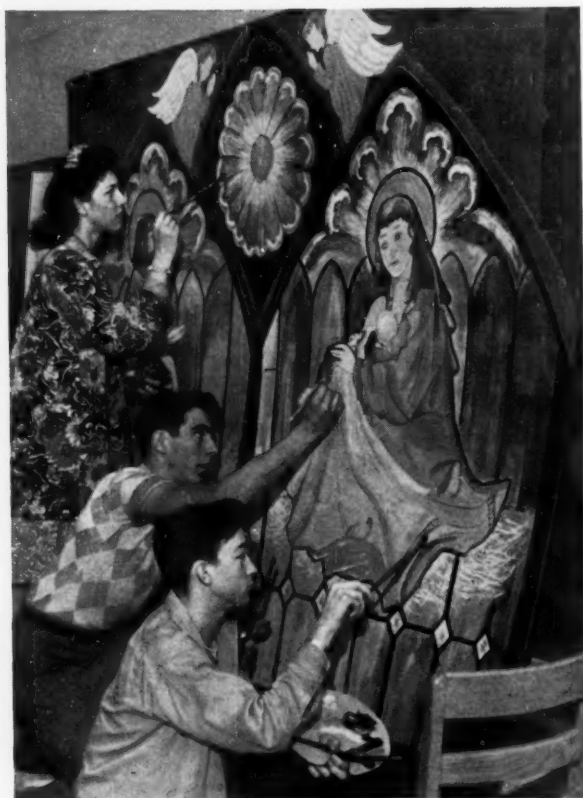


PROGRESS



HISTORY

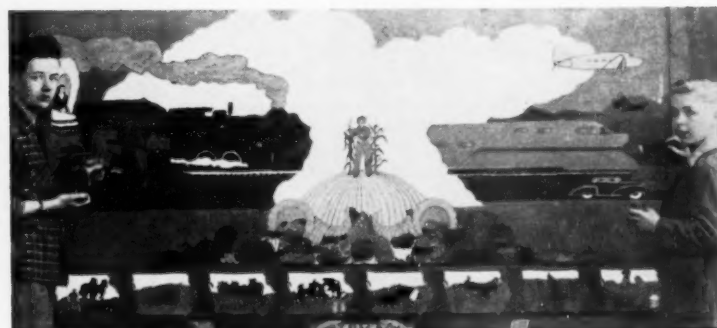
SUBJECTS FOR MANY SCHOOL MURALS



CHRISTMAS MURAL

Roberta K. Wigton
Art Instructor
Fort Wayne, Indiana

This attractive mural was used as a background for the Christmas Glee Club Program. Such projects as these, give the student an opportunity to work free and easy, with big strokes. Such training aids in developing a feeling for design.



IOWA PROGRESS AND PRODUCTS

Alice Condon, Art Instructor, Eldora, Iowa

The mural above is designed to show the progress and products of the state of Iowa, from the early covered wagon days, to the streamlined present. This project afforded an opportunity for organization, cooperation, and originality on the part of a group of students to complete a pictorial story of Iowa's part in the world of today.



CHRISTMAS STORY

Zella Groves Silva
Art Instructor, Miami, Arizona

The Christmas story was selected from St. Luke and read to the class. Various ways of illustrating the different verses were discussed by members of the class and this particular mural was the result of four students' work. It was given a prominent place in the background of the stage setting for the Christmas Cantata. The spotlight was centered upon the Madonna and during the closing number, all lights were extinguished except the spotlight and, as the song drew to a close, the light was gradually made dimmer, until only the Madonna's face was barely distinguishable and that, too, finally faded out.



HISTORY OF AMERICA'S TRANSPORTATION

Winnie E. Chamberlin

Formerly Art Instructor, Los Gatos, California

Murals were executed by the Advanced Art Class to decorate the walls of the Recreation Room. Often such rooms are in the basements of schools, dull and unattractive and poorly lighted at best. The bright colors of murals in such cases add immeasurably to decorating these spots, making them more desirable as places in which students may plan to meet their friends.



MURALS on THREE PHASES of SCHOOL LIFE

Academic . . . Social . . . Athletic

CHARLOTTE H. SCOTT, Worcester, Massachusetts



LAST year longer hours in the Worcester School System meant an extended lunch period for the students at South High School.

The girls spent this time in a dismal recreation room, in the basement adjoining the cafeteria. The large room was so depressing that they hardly enjoyed their lunch. For this reason, it was decided to brighten up the room with some colorful murals.

This idea appealed enormously to our senior art students as it would give them a chance to apply some of the skill that they had acquired during four years of art study. It would also give them a feeling that they could do something to brighten up the lunch hour for future students at South High School.

Three of the largest wall spaces were chosen for the panels. Measurements were taken and a competition started. Many clever ideas were submitted but three seemed to be outstanding. They represented the integral relationship between the students and their academic, athletic, and social life at South High School.

The regular class time of one hour each day was devoted to the project. The three girls worked up their sketches and color spotting in water colors. Some of their classmates posed for drawings, while others were busy with the necessary research work.

Meanwhile, a hunt was undertaken for the proper material to work on. Canvas, in war time, soon proved out of the question. So the old standby, beaver board, was pressed into service. Two of the panels 4 feet by 12 feet and one 4 feet by 8 feet were properly backed, criss-cross with wooden strips, to prevent warping, and then framed with a simple 3-inch band of wood.

As soon as the large panels were set up on strong easels, at the end of the long studio, it was discovered that we had plenty of amateur art critics in our student body. Many questions were asked, but most important was the technical advice offered to us free of charge by the onlookers.

One of the boys scaled off the panels into 1-foot square blocks in charcoal before the girls drew up the large figures in charcoal on the unshellacked panels.

The medium to use in painting the murals presented a problem, as good paints as well as brushes were very scarce.

A greasy crayon was suggested and it proved to be just the right medium for several reasons. It was used as a crayon, not rubbed or dissolved in turpentine. It had a wide range of brilliant colors, and it was found to be so easy on the hands, requiring little preparation or cleaning up afterward.

The entire pattern of each panel was worked in lightly before the dark and brilliant colors were added. On the large areas the crayon was used broadside where it covered the surface so well, cutting the pebbly board in tiny flecks which gave the appearance of broken color seen in Impressionist paintings. The pointed ends were used for details and accents. The crayon served to tie the technique of the three girls and that of their classmates together. The result was an unbroken flow of rich color that seemed to have been done by one person.

The murals were started in February and were completed in time to lend a colorful note over the speaker's platform in the gymnasium at graduation.

This fall they were securely fastened to the walls in the girls' recreation room without much ceremony, but it has been noticed that the morale of the lunch hour has been raised considerably.

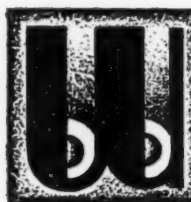
Everyone who has seen them has said without prejudice that the project has been carried out successfully and that the murals are a credit to the students who painted them in their regular school time.





DRESS CASTING

HUBERT KIRBY



WHEN my art class first began modeling, they wanted to make puppet heads. They had three or four puppets to use for models, but the results were not as gratifying as was desired. I advised them to make working drawings of puppet heads and trace templates from them. But none of the class knew how to make a projection drawing. I explained as carefully as I could how to draw another view of an object to the same scale. I used a human skull in doing this, and while I was about it I discussed the proportions of the human head.

The faun is one of the puppets made by the class. This is the procedure for making the drawing of the head: Make a cross on a sheet of paper dividing it into quadrants. Place the principal or front view in the third quadrant and the profile or side view in the fourth. Shape the top view so that the ears will be at the most extreme left and right points. This is done so that the mold can be poured in two pieces—a front and a back section.

Use carbon paper and transfer the drawings, or such parts as are needed, onto construction paper, and cut templates to use in modeling.

A treated clay that remains plastic is more convenient perhaps for modeling, but the regular clay is much less expensive.

When the model is ready, place it face up on the table and fix a band of clay around it so that the face, or the part which is seen in the front view drawing, is left showing. This band should extend around the base in a vertical plane. It should be dressed to a smooth surface at least an inch wide. Dig three or four shallow holes in the clay with the pallet knife very close to the model. These will form humps on the rim of the plaster mold and lock the two sections together.

Grease the surface of the model with petroleum jelly. This will not be necessary if the clay is a permanently plastic preparation, as it contains enough oil to prevent it from sticking to the mold.

The two sections of a mold for a four-inch head can easily be poured from a pound of plaster of paris. Make the plaster of paris thin, and apply it to the model with a spoon, placing it first on the high points—the chin, nose and forehead—and spreading it as it runs down.

When the front section has hardened (which will require from thirty minutes to an hour), turn the head over or face down, remove the clay band from the head, fix another vertical clay band on the back half of the base, grease the rim of the front section, and pour the back section. This is poured in the same manner as the front section: apply the plaster of paris to the highest point of the model and spread it as it runs down onto the rim of the front section.

When the back section has hardened, remove the mold from the model. Generally the back section can be lifted off by carefully prying between the two sections. Then the model can be pulled from the front section by gripping it close to the rim of the mold and moving it from side to side. Often there will be a few small pits in the mold. These should be filled with fresh plaster of paris.



PUPPET HEADS

Athens, Georgia

A good ready-mixed material for press casting is plastic wood. In making casts of this kind the mold should be greased. The fingers should be kept greased also, for plastic wood in particular is very tenacious. Apply a thin coat of plastic wood to each section. It does not need to be more than an eighth of an inch thick. A four-inch head of this thickness can be cast from a quarter of a pound of plastic wood. It improves its texture to knead it and press it into cakes before placing it in the mold.

If this layer of plastic wood is drawn as much as an eighth of an inch beyond the rim of the mold and turned slightly inward, it will be possible to seal the two parts of the cast after the mold is fitted together merely by pressing along the seam from within.

When the insides of the two sections of the mold have been covered with plastic wood, fit the sections together and stretch a heavy rubber band around them, or tie them securely with a string. Through the opening at the neck press along the seam until the two parts of the cast have been sealed together. If the plastic wood has become dry and does not join together well, place small fresh rolls along the seam and press them in.

These cast heads should be let dry for three or four days before removing them from the mold. If they are taken out too soon they will warp. In fact, we resorted to this method of sealing the sections inside the mold because when it was left open for the plastic wood to dry, the parts often warped so badly that it was hard to make them fit.

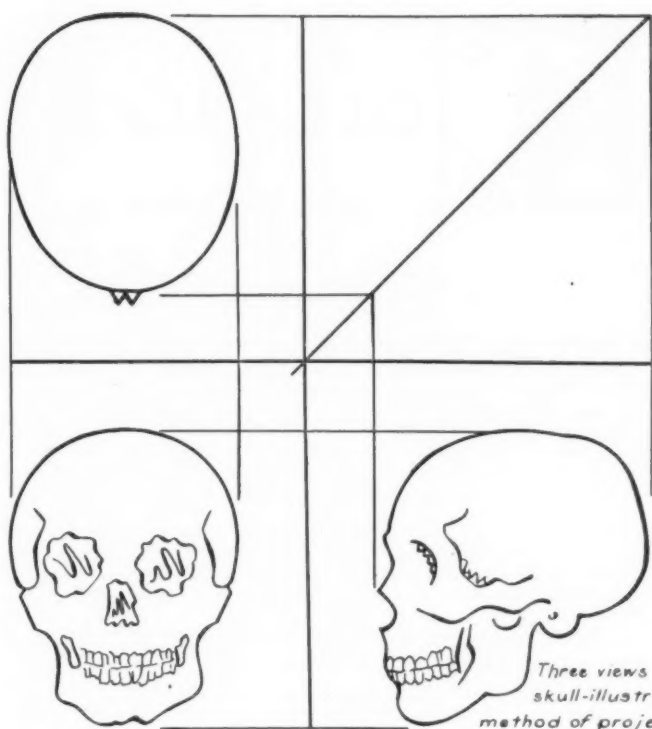
There are often low places in a cast head of this kind where the plastic was not pressed firmly enough into place, and there are cracks where the small pieces or cakes when they were applied did not come completely together. These should be filled with fresh plastic. The horns on the faun were built up after it was taken from the mold.

Some of the class cast with wood putty. It is much less expensive and more easily applied. And it does not shrink. This last quality often proved to be a disadvantage, however, for use in a two-piece mold. If there was the slightest cut-back in the mold, it had to be broken off. The slight amount that plastic wood shrinks makes it quite easily removed.

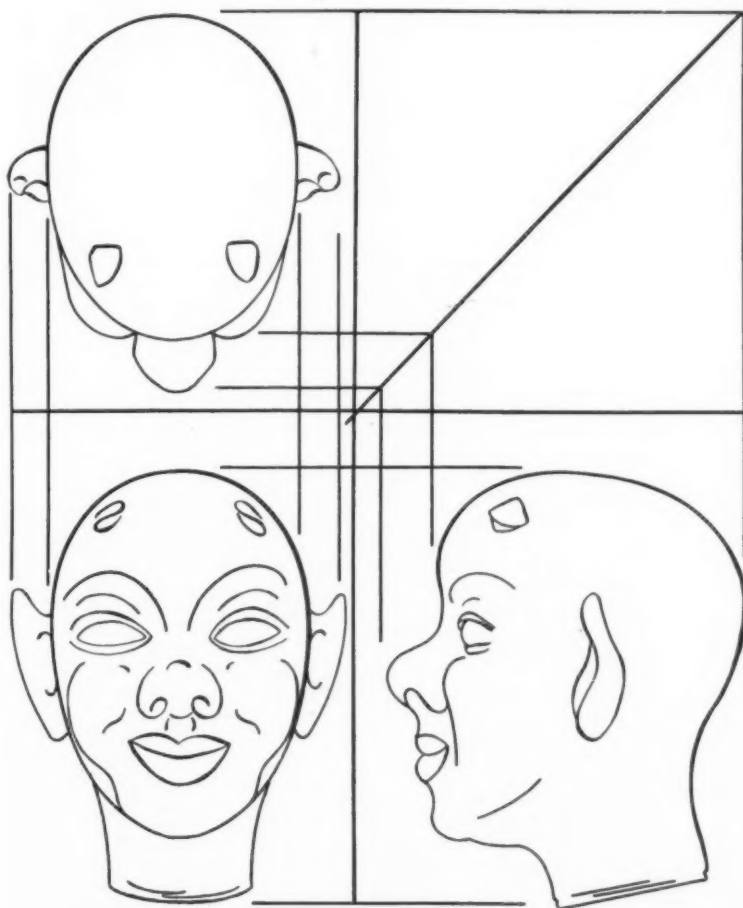
Waterproof cascarnite mixed with three or four parts of paper pulp makes a good head. It has to be cast nearly a quarter of an inch thick since it has a much coarser texture, but like plastic wood, it shrinks slightly when it dries, and so is easily removed from the mold.

A good way to prepare paper pulp is to perforate a spot on a small tin pail—a three- or four-inch square—with a spike nail, driving the holes from the outside in. Roll newspaper into tight rolls an inch or two in diameter, tie and immerse in water for a day or two. Whenever pulp is needed it can be grated into the pail and it will contain sufficient moisture to mix with cascarnite for casting.

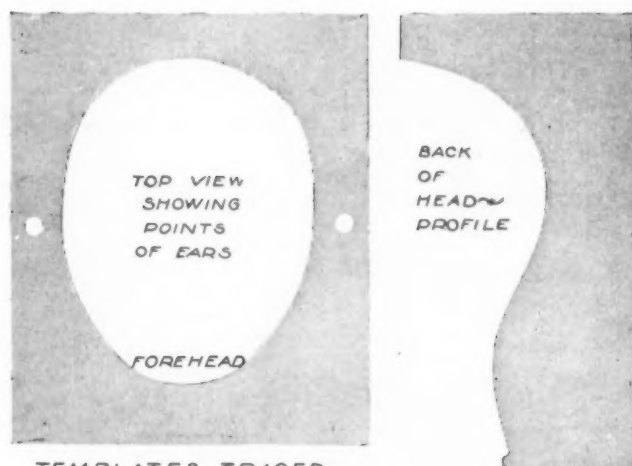
Other ideas with which we experimented and derived excellent results was waterproof cascarnite mixed with sawdust and model airplane glue and sawdust. These were the best substitutes for plastic wood that we found. They are less expensive and quite durable.



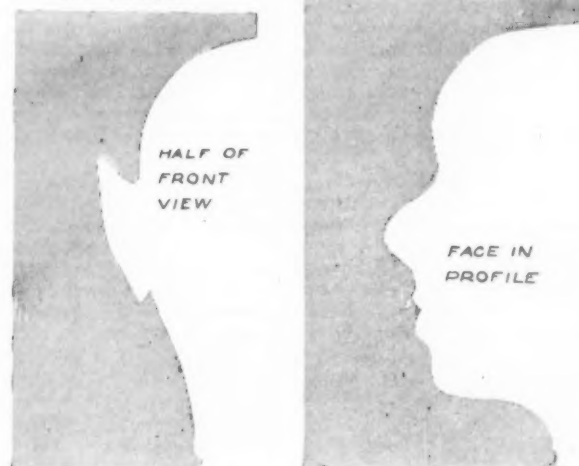
Three views of human skull-illustrating the method of projection.



THREE-VIEW DRAWING OF FAUN
Horns were cut short so that front section of mold could be removed from model.

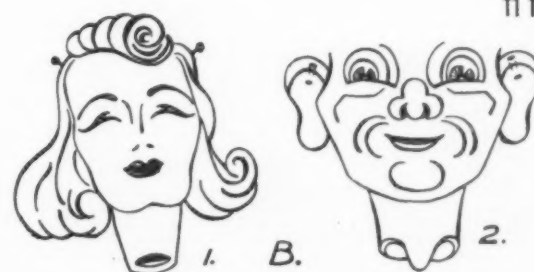


TEMPLATES TRACED FROM DRAWINGS OF FAUN



A.

HK

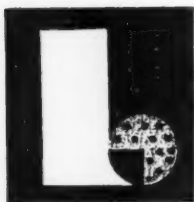


1.

B.

2.

(A) Face of model blocked off with clay in preparation for pouring front section of mold. (B) It is simple to construct these heads so that they will work on marionettes. This is done by putting a small band of plastic wood across the opening at the neck, so that the head can be tied to the body. For the control strings, drill holes through the lobes of the ears (See B-1). If the head and hair are cast all in one piece and the ears do not show (see B-1), screw-eyes can be used for fastening the control strings to the head. If the head has been cast very thin, patches of plastic wood may have to be stuck inside behind the screw-eyes, to prevent them from pulling out of the head.



LIGHT GLOBE

PEARL AABY



DOLL HEADS

Albert Lea, Minnesota



STORY-BOOK dolls have become a new hobby with girls, grown-ups as well as children. The past few months have seen department stores devoting a whole section to these fascinating story-book dolls which have entertained people for generations. Dolls such as Cinderella, Little Red Riding Hood, Hans Brinker of the Silver Skates, and more recently the fascinating Scarlet O'Hara, have delighted all

who remember them in their exciting adventures.

Book week gives the art instructor an excellent opportunity to integrate Art with Literature and have holiday fun with a project. Discuss story-book characters. Have the student decide which character he or she wishes to make and have them read the story to refresh their memory and note the distinguishing characteristics of their choice. Once the students learn to make the heads, they will want to make others and begin a collection of their own for their rooms and book shelves. The process is very simple and, best of all, they are inexpensively made of burned-out light globes and scraps of material.

Begin by constructing the head. Cover a light globe with several layers of papier-mâché. The cheeks, nose and mouth may be built out and modeled by adding fine or small pieces of papier-mâché to the covered globe. As the project is a small one and requires little material, it is advisable to tear the pieces of paper quite small. The texture of newsprint or paper towels, produces the best results. When the papier-mâché is dry, paint on the features, eyes, cheeks, and mouth and let this dry.

The hair may be made of yarn, strips of rags, wool, cotton, or other similar materials. There are two methods of putting the hair on the head. One is to glue a piece of cloth to the globe and sew the strips to this. Be sure to use iron glue for this process. The other method is to make a wig similar to a hood and then glue it in place.

Characteristic features must be kept in mind when making story-book dolls. Read the story carefully and be sure you are familiar with these distinguishing characteristics before making your doll. For instance, Cinderella's hair was like spun-gold, so be careful not to make her a black wig.

Costumes, too, must conform to the story. Little Red Riding

Hood was so called because of the red cape her mother made for her. Hans Brinker was a little Dutch boy. Look up costume plates of Dutch children's clothes before making his costume. A Scarlet O'Hara doll will have hoopskirts and bustles.

For the body of the doll, place the bulb, threaded end down, into the top of any small, substantial box or carton, about the size of an average match box. This not only makes the problem of making a body for the doll simple for the smaller child, but it makes the doll easier to stand or place on tables and shelves. Bore a small hole in one end of the box and place the doll head in it. Be careful not to make this opening too large, as the bulb needs to fit firmly.

The costumes which you have made are next placed over the box. Arms and legs can be added by sewing unbleached muslin or flesh colored material into the shapes of arms and legs and stuff with cotton or other small scraps. Sew these on the costume in the proper positions.

If the students prefer, a regular cotton-stuffed body made of material is easily made and the light globe head is simply attached.

Hair-bows, hats, veils, and other decorative bits make interesting finishing touches when added to these heads. One may also utilize these plans, use a little ingenuity and imagination, to make animal and bird heads.

This project can be made suitable for elementary and junior high school grades. It becomes more exciting as each student's finished character appears. Since it requires little material and there is practically no expense in manufacture, it is a saving of supplies. Scraps and odds and ends brought from home are its main feature and every home has a scrap bag in which to go adventuring.

Stage settings for the marionette play can be either realistic, suggestive, or abstract, whichever type seems to capture the mood of the production. Simplify settings whenever possible, especially when many characters are to appear on stage at one time. Take advantage of every opportunity to use differing stage levels. This permits diversified groupings of your puppets. Properties must be sturdy but not clumsy, convincing, yet simple. Above all, do not overemphasize either the scenery, properties, costuming, or lighting. The finished production should be a harmonious blending of all these elements into a single unit.





THEATER IN

HELEN JEAN MILES



MINIATURE

Syracuse, New York



people a magically charmed world of their own, where anything is possible, marionettes never fail to enchant the child and intrigue the adult.

The process of creating and giving life to these miniature artists is even more fascinating than the finished production. Marionette making is primarily an art, only incidentally a craft. The process can be an educational experience in itself for any child endowed with an imagination and creative ability.

The school is the most logical sphere for a successful marionette troupe, because puppeteers will receive the benefit of adult supervision. The troupe may achieve its best results if it is affiliated with the school art and dramatic departments, although the group may prefer to remain an independent organization.

Marionette productions have obvious advantages over the typical school play. Because broader participation is required, a marionette production often leads to the development of hidden abilities and interests in the student. The project is relatively inexpensive. Plays do not demand elaborate staging, costuming, or lighting. Members of the troupe are not assigned specialized tasks as so often is the case, especially in high school dramatic efforts. During the production of a marionette play, students experience the complete creative process entailed in a dramatic effort, from beginning to end.

As the work progresses, the group will unconsciously absorb the historical data, manner of speech, social customs, and costumes of differing periods.

Is there any more pleasant and painless method of acquiring knowledge?

For girls in particular, puppetry will nurture a talent for costume design, painting, and sculpture. Boys may find the venture a springboard to later professional interest in set design, stage construction, and lighting effects. For both, experience with marionettes will foster an ever-widening appreciation and understanding of the theater.

Marionette making, like any other art or craft, must be adapted to the abilities of the age level of the student. The following instructions for creating the marionette, stage, sets, props, and lighting system are intended for the high school age group, but the plan can be simplified easily by the instructor to meet the capacities of younger children.

Creating the head for a marionette is the most difficult phase of marionette construction, yet any student should be able to realize excellent results if he follows these directions. Because it is so small and without change of expression, the head must be the very essence of the character to be depicted in the production. The neck and head are first sculptured in modeling clay on a scale one-sixth the height of the finished marionette. Features must be exaggerated and heightened to obtain the desired effect.

Grease the clay model with vaseline and turn it face down in a thick mixture of plaster of paris and water until the surface of the mixture reaches the ear level. When this first mold has hardened, the process is repeated for the back of the head. Coat both sections of the plaster impression with vaseline. Now press alternate layers of tissue paper and cheesecloth strips into the molds, using water and paste liberally, until the papier-mâché "shells" are a quarter inch in thickness. When the papier-mâché is dry, gently loosen the shells and remove from the plaster molds. Sew the front and back sections of the head together and apply a coat of flesh-colored paint. In painting in the features, always remember to avoid realism. A coiffure fashioned from yarn makes a fine wig for a marionette.

The pattern for the puppet's body can be cut from a variety of materials, but the best and least expensive cloth is plain white cotton. Machine stitch the pattern. Weight each hand and foot with a small lead pellet and stuff the puppet with fine sawdust. Knee and elbow joints must be stitched across to insure flexibility. Since the marionette must walk across the stage like a human being, the top of each foot, just below the ankle joint, should be sewed to the ankle.

Costuming for marionettes must stand out on a miniature stage, thus the most simple and colorful garbs will usually be the most effective. After the puppet's hands have been given a coat of flesh paint, sew the head to the body.

The puppeteer is now at the most exciting phase of marionette creation—"stringing" his tiny actor in order to give him lifelike animation on the stage. By attaching six strings to his marionette, the amateur will be able to imitate human movements with his puppet. Strings of heavy black thread are sewed to the body just above the knees, to the hands, the middle of the back, and to the back of the head. The exact length of the strings will be determined by the distance that the puppeteer will stand above the floor of the stage to manipulate his marionette.

The strings are connected to hand controls of light wood. The main control is shaped like a cross and to it are attached all of the strings except those controlling the legs. These two strings are manipulated from a separate crossbar held in the left hand. Only nimble fingers can invest the marionette with lifelike motion and the student will acquire dexterity only with practice.

For an audience to view a marionette production comfortably, the puppet stage must rest on a sturdy platform at least three feet high. Plywood or beaverboard, held upright by concealed wooden supports, is good material for the stage facing. Cut a proscenium arch or square-shaped stage opening into the facing, leaving enough space for the footlights and curtain system. A three-sided wooden frame nailed to the platform, a foot behind the stage facing, will provide a backdrop and wings for the little stage. The bridge on which the puppeteer will stand to manipulate his marionette, is built a foot above the stage level behind the backdrop.

Because marionettes perform on such a minute stage, an excellent lighting system is vital to a good production. Lighting effects produced by spot, flood, or strip lighting can be used by the amateur troupe.

The group should begin by producing simple one-act plays with a minimum number of characters and as the puppeteers gain in experience and versatility more difficult productions may be attempted.

MARIONETTES

A bit of wood moved by strings in
someone else's hands (a puppet).
—Horace

JOHN G. KEMPER

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Kalamazoo, Michigan



ANCESTRY OF THE MARIONETTE

And thus one of the greatest of Latin poets wrote of marionettes, showing they have played their part for centuries. But their origin is to be found associated with the life of ancient Egypt, Persia, India, China, Japan, and Java as early as 3000 B.C. From these sources the marionettes journeyed into Greece, Italy, and throughout Europe, and into America. They were first used for religious purposes enacting religious episodes in the temples and later in the churches. Since the common people were illiterate and there were practically no books during the Dark Ages, the marionettes were used to enact Biblical stories as a means of instructing the people. The mystery plays were performed by the puppets. But later the Council of Trent, in 1550, prohibited the marionettes' performances in the churches, because they were thought to be very irreligious. Nevertheless they continued their activity, not within the Church as previously done, but by presenting episodes from the miracles which came to be known as Miracle Plays. More and more they began devoting their acting to entertainment and the less serious phases of life. Thus we find such characters being created as Scaramuccia in Naples, Polichinello in France, and Mr. Punch in England. Throughout Europe the influence of the marionettes is reflected in literature and music. Hans Christian Andersen was spired to write about them. Haydn and Chopin composed "lilting music for the swaying of the marionettes." And as we follow these little actors into America we find large numbers of professional puppeteers carrying on the tradition of the marionette; and in an increasing degree these little actors are being accepted by amateur dramatic groups and schools as a unique and delightful type of entertainment as well as an excellent means of training, especially for children, bringing to the foreground their ingenuity and creative powers. The puppets are always enthusiastically received by audiences, whether young or old; the clever antics of the miniature people are always a source of amusement and delight. The marionettes are capable of expressing every mood and thought as they are "moved by strings in someone else's hands."

SELECTION OF THE MARIONETTE PLAY

On first thought one might be at a loss to know what play to use with a marionette cast. Plays already written or arranged for marionettes may be obtained from libraries. Among the books of marionette plays are the following:

- "The Tony Sarg Marionette Book," McIsaac
- "A Book of Marionette Plays," Stoddard & Sarg
- "A Repertory of Marionette Plays," McPharlin

On the other hand, it may be more desirable to make an arrangement of some other play, adapting it to marionette production. Several types of plays can be presented quite well. Humorous stories and fairy tales are particularly well suited to marionettes. In the case of the latter, it is quite possible to perform certain magical or fantastic effects which would be quite impossible for human actors. Types of plays in addition to humorous tales and fairy tales include stories of adventure and heroism, historical events, Biblical

stories, stories with musical settings, ballets, etc. The list below may be of value, either in giving definite material with which to work or by suggesting further material. It is as follows:

- "Alice in Wonderland," Carroll
- "Pinocchio, the Story of a Marionette," Lorenzini
- "The Arabian Nights," Colum
- "Don Quixote," Cervantes
- "Rip Van Winkle," Irving
- "Midsummer Night's Dream," Shakespeare
- "Pierre Patelin," de Brueys
- "Will o' the Wisp," Halman
- "The Little Lame Prince," Craik
- "The King of the Golden River," Ruskin
- "Robinson Crusoe," Defoe
- "The Christmas Carol," Dickens
- "Aesop's Fables," Edited by Jacobs
- "The Blue Bird," Maeterlinck
- "Dust of the Road," Goodman
- "Story of the Rheingold," Chapin
- "The Pied Piper of Hamelin," Browning
- "Treasurer Island," Stevenson
- "Punch and Judy," Robertson
- "The Three Wishes," Sarg & Williamson
- "Jack and the Beanstalk"
- "Snow White"
- "Why the Chimes Rang" (Christmas)

For those who are going to write their own marionette play, the following suggestions will probably prove helpful. First, make a list of the outstanding events in the story, determining the number of scenes that will be necessary. Frequently less important or very short scenes can be eliminated or "telescoped" into other scenes. Another important step in the preparation of the play is that of determining the number of characters required; it is advisable to keep this number to a minimum, and one will be surprised, upon considering and studying the play, that this can be done with comparative ease. It is advisable, too, to keep the action, or things which the marionettes "do," as simple as possible; it can readily be seen that such acts as picking up or putting down objects or "properties" (articles used upon the stage which are not parts of either the scenery or of the costumes), putting on hats, coats, etc. considerably complicate the operation of the marionettes and should be avoided when possible. Such simplification of movement allows the action to become more stylized, every movement counting one hundred per cent. This planning of the movements, of course, will follow later, after the marionettes are made and rehearsals started. However, it will be found that by experimentation and by one's ingenuity that marionettes can be made to do many very clever and frequently surprising things.

Certain plays, particularly historical ones, will possibly require some research regarding settings, costumes, and various details. Unlimited material of this sort may be found at libraries, art galleries, historical and archeological museums; encyclopedias also give valuable information on such subjects, as well as offering access to further and more detailed information through their bibliographies.



Let us now assume that the play has been chosen and arranged for the marionette production, and that the puppeteers have been assigned their parts. Reading and line rehearsals should be commenced and should parallel the construction of the marionettes; thus, by the time the puppets are made, the parts will have been sufficiently well learned to proceed with rehearsals of both lines and action.

MAKING THE MARIONETTES

Before beginning the directions for constructing the little actors, a general list of necessary materials will be given. This list, of course, is flexible and it may be necessary to make additions, depending upon the requisites of the particular characters being created. The list is as follows:

Newspaper (about 3 sheets per marionette)
Wallpaper paste; or flour-and-water paste
Wire; or regular size "Gem" paper clips
Common pins
Small strips of cloth; or cloth tape
Tempera (show card) colors; or oil paints
Hair (see text)
Materials for costumes
Wood for controllers (about 1/4-inch thick)
Black carpet thread; or black fish line; or black linen thread
Thumbtacks
Glue
Carpet tacks
Waterproof cement (for animal marionettes)

The preliminary step in marionette construction is the visualization of the character to be created. Undoubtedly as you read the play to be presented, you automatically formed a mental picture of the various characters, as well as of the settings. These mental impressions are valuable. Simple sketches to serve as models should be used; likewise photographs or drawings will be helpful. Particular consideration should be given the facial features of the character, posture, "personal appearance," and, in fact, anything

that will help to make its appearance indicate its character. The marionette should have as much individuality as does a human being. Make a working drawing the actual size of the marionette-to-be. Figure 1 will serve as a guide. Figures proportioned to a 15-inch height should have approximately the following dimensions in inches):

	Man	Woman
	15 inches high	14 inches high
Head (at line of eyes)	1 1/2 inches wide	1 1/4 inches wide
Head and neck	3 inches long	2 1/2 inches long
Shoulders	3 inches wide	2 1/2 inches wide
Hips	2 1/2 inches wide	2 1/2 inches wide
Upper arm	2 1/2 inches long	2 inches long
Lower arm and hand	2 3/4 inches long	2 3/4 inches long
Upper leg	2 3/4 inches long	2 1/2 inches long
Lower leg and foot	3 1/2 inches long	3 inches long
Torso (shoulders and hips)	5 inches long	4 1/2 inches long

These dimensions are variable, of course, depending upon the particular character being made. In making a child marionette it should be kept in mind that a child's head is larger in proportion than that of an adult; the younger the child the more evident is this fact. Having drawn the figure actual size, it will serve as a guide for modeling the various parts from papier-mâché which is prepared as follows: crumple sheets of newspaper (about 3 for each marionette) and soak them in water, overnight if possible. Then tear the paper into fine bits, making it as pulp-like as possible. A washboard or sieve may be helpful. Press out all the water possible by placing the pulp between two old Turkish towels. If wallpaper paste is not available, prepare flour-and-water paste by adding boiling water to the flour, stirring until the paste is creamy. *Be sure it is not lumpy.* When cool, the paste should be of the consistency of lemon pie filling. Now thoroughly mix approximately two parts of the paper pulp with one of the paste. If the material has the tendency to fall apart, more paste should be added; if it is too sticky, add more of the paper pulp. The papier-mâché is now ready to model into the head and neck, shoulders, hips, arms, and legs, the size and shape as indicated by your working drawing.

MAKING THE MARIONETTE

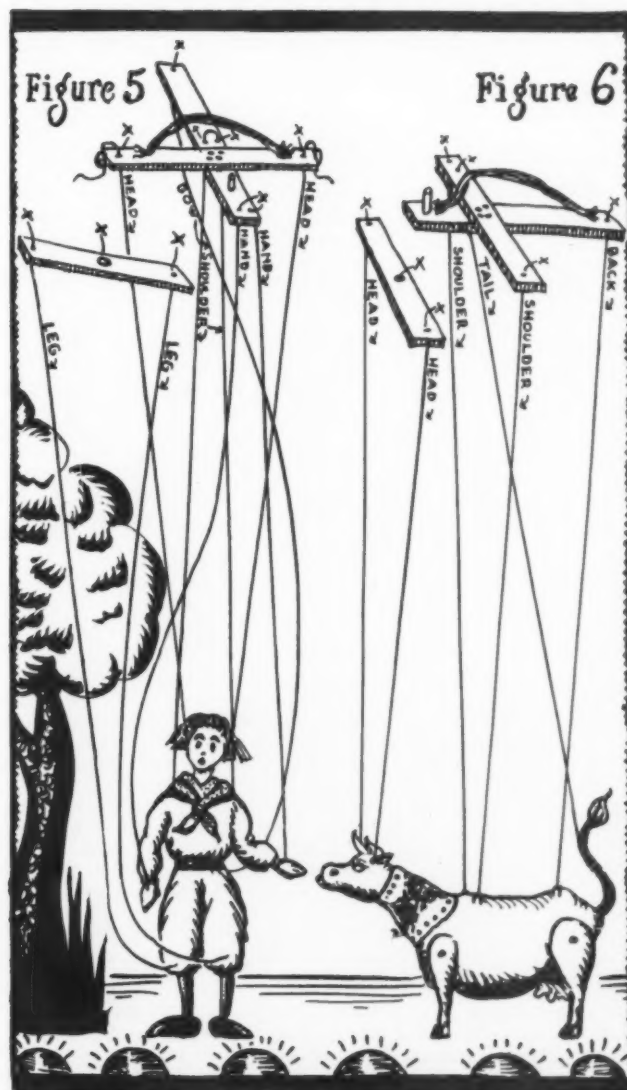
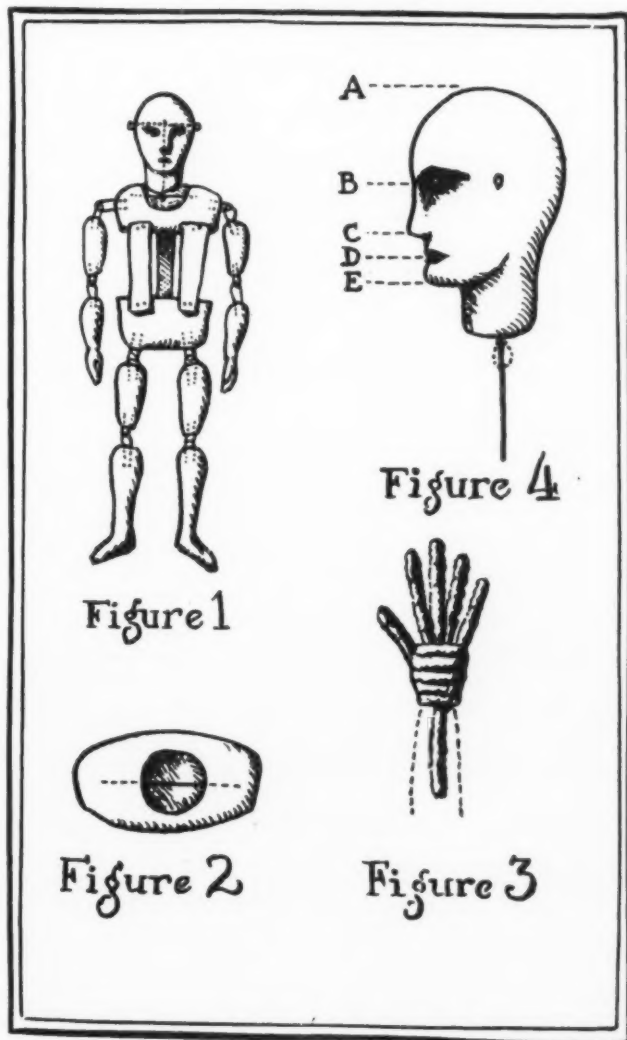
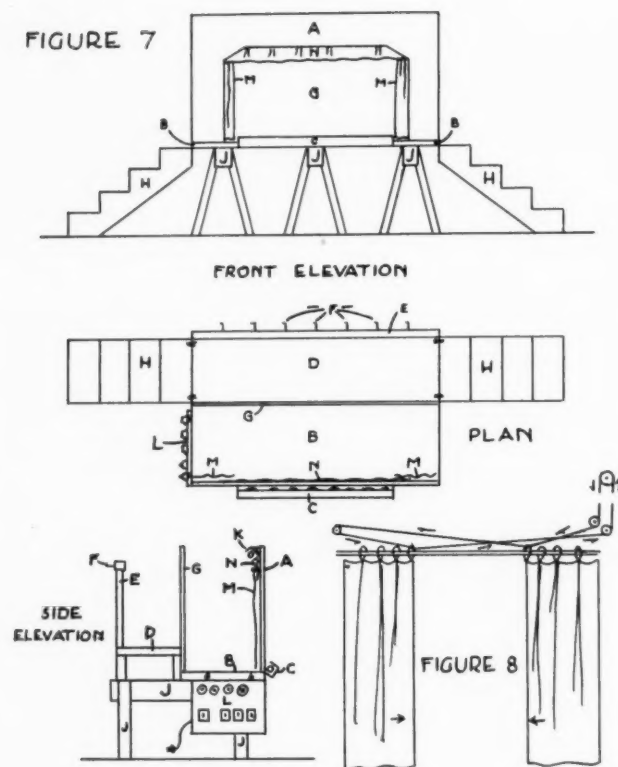


FIGURE 7



Wires (or paper clips) should be incorporated into the papier-mâché as indicated in Figure 1. The T-shaped wire piece in the head has small loops on either end of the cross-piece which should just stick out of the papier-mâché where the ears would be. The vertical piece should come out of the center of the bottom of the neck. Do not put the loop on the bottom of the neck until the papier-mâché is thoroughly hardened; merely allow an inch or so of the wire for this loop. Figure 4 shows a side view of a head and neck; in modeling the nose and eye sockets, note that the eyes (B) are half way between the top of the head (A) and the chin (E); the bottom of the nose (C) is approximately half way between the eyes (B) and the chin (E); the mouth (D) is a little above the midpoint between C and E. The normal mouth need only to be painted. In modeling the features try to convey the characteristics and individuality of the marionette; exaggerate if necessary. The eye sockets may be formed by holding the egg-shaped head in both hands, placing the thumbs just below the line of the eyebrows, and gently pressing the composition down, making the indentations more pronounced at the top where the brows are to be; the indentations should slope more gradually toward the cheeks and sides of the face. This will leave a ridge between the indentations which can be built up to form the nose. The shoulders are shown (Figure 1) in cross-section to illustrate the method of connecting the shoulders and head. The wire passes across the center of the hole as shown from the front by Figure 1 and from above by Figure 2. The hands may be modeled from papier-mâché or may be made by bending together pieces of pipe cleaners to form the fingers and palm providing a piece about $\frac{1}{2}$ inch long at the wrist, which is embedded in the papier-mâché arm. The latter method is illustrated in Figure 3; by making the hands in this way, one can bend the fingers into various lifelike positions which should suit the character to which they belong. They may also be bent to hold any properties necessary.

Having thus modeled all of the parts, they should be dried for a day or two in strong sunlight or for a few hours in a slow oven. When thoroughly dry they are ready to be assembled as shown in Figure 1. The shoulders and hips are connected, as shown, by three pieces of cloth tape fastened in place by pushing common pins directly into the papier-mâché composition; two pieces are used in front and one in back. The hips and shoulders thus form the torso which should be $4\frac{1}{2}$ or 5 inches long. The space between the shoulders and the hips should be lightly stuffed with waste or cotton. The head can now be connected to the shoulders by carefully bending the wire into a loop around the horizontal wire in the shoulders. The loop should be in a plane at right angles to the horizontal wire, thus allowing the head to turn equally to both sides. When attached, the head should have the tendency to fall forward, not backward.

The next step is an especially interesting one as well as being quite important; it is that of painting the arms, hands, feet (or shoes) and legs, and the head with its facial features which do much to give the marionette its proper character. The char-

acterization sketch first prepared should serve as a guide to the facial features necessary for the particular character being portrayed. Photographs, reproductions of paintings, etc., may also serve as sources of inspiration. Natural flesh color can be obtained by mixing a small amount of orange tempera (or oil paint) with white; add a very small amount of blue to dull the color. It should be kept in mind that the complexions of various races differ, the oriental having a more yellow skin, the Indian a redder complexion, etc. The facial features should be painted exaggerating or emphasizing the features in much the same way one does in applying theatrical make-up. Rather strong eye shadows (blue, blue-green, gray, or brown) are of considerable help in accenting the features which, obviously enough, must "carry" at a considerable distance. If tempera color is used, depth and luster may be given to the eyes by applying a drop of white shellac to each of them. After the stage lighting is planned and worked out, it may be necessary to make a few minor changes in the coloring of the features in order to secure the desired effect, depending upon the colors of the lights used.

The figure is now ready to be costumed. Here again we must refer to the original characterization sketch. It is wise, at this point, to consider the costumes of all the marionettes which are to be upon the stage at the same time, in order to avoid clashing color schemes and in order to secure the best possible stage pictures. It is seldom necessary to buy materials for the costumes, as any number of scraps of a wide variety of color and kind can usually be found tucked away in some drawer. The costumes should be made of soft, lightweight materials and loosely fitted around the marionettes' joints in order to allow freedom of movement; also, the collar or neck-piece should be made so as to permit the head to move about with ease.

The hair for the marionettes may be made of old doll wigs, unraveled rope, dyed waste or cotton, yarn, or crepe hair as used in theatrical make-up. The toe of an old sock makes a good foundation for the wig. In applying the hair to the head, care should be taken to leave the loops (on either side of the head) exposed in order to attach the head strings later. The marionette is now ready to be "brought to life" by attaching it to the controller by means of its many strings.

The controller is made of three strips of wood approximately $\frac{1}{4}$ -inch thick; the pieces should be $\frac{3}{4}$ -inch wide and 9 inches long. Two of these pieces are securely tacked together, forming a cross as shown in Figure 5. A cloth strap is firmly tacked to the crosspiece of the controller; it should be sufficiently loose to allow the puppeteer to place his hand under it, permitting the strap to rest upon his wrist. Holes should be burned through with a small redhot nail at points marked "x" in Figure 5. A small peg is placed at the front part of the controller going from front to back; upon this peg can be rested the "walking stick" when the marionette is not in use. In the center of this piece a hole should be provided to slip over the peg.

The first strings to be attached are those to the shoulders. This is best done by passing a single string from one shoulder (fastening it through costume and through the wire loop to which the upper arm is attached; it should be very securely tied) up through the corresponding hole on the controller—as shown in the diagram—across, and down through the opposite hole, fastening the end of the string to the other shoulder by the method used on the first shoulder. This having been done, the marionette's shoulders should be about 40 inches from the controller if the puppeteer's bridge is to be one foot above the stage floor as given below in the description of the stage. If not, the length of the strings should be increased or decreased accordingly. The head strings are fastened through the small loops on the sides of the head and the other ends are passed up through the holes on the ends of the crosspiece of the controller. Instead of tying these strings to the controller, the ends are tightly wrapped about thumbtacks inserted near the ends of the board; this permits easy adjustment of the strings in order to secure the best movement of the head. The other strings are attached as shown in Figure 5, all of them being tied. Sufficient slack (about 2 inches) should be left in the arm strings, leg strings, and in the bow string which fastens to the center of the marionette's back. These strings may be fastened to the arms, legs, and back by bending a small loop on the head end of a common pin, tying the string securely through this loop, and by pushing this pin into the papier-mâché as far as it will go.

ANIMAL MARIONETTES

Some plays require animal puppets. These may quite frequently be made of toy animals or teddy bears which may be purchased for the purpose. If this plan is followed, one should be sure that the animals selected are in scale with the "human" marionettes and the scenery. In all probability, it will be necessary to loosen the joints of the toy, as they should work quite freely. The head or neck should also be loosened. If preferred, the animal puppets can be made of papier-mâché. In order to avoid the necessity of preparing such a large amount and in order to prevent

the puppet being too heavy, it is well to make the body with a core of tightly wadded dry newspaper; to this core may be applied the outer surface of papier-mâché. The tail can be made of a piece of heavy twine or of rope modeled into the wet papier-mâché. Sockets or depressions should be provided where the legs fasten onto the body. The legs should be made solid from papier-mâché, leaving a hole in the upper part so they can be loosely fastened to the body on a wire axle much in the same way that wheels are fastened to a wagon. They should not be attached, however, until the composition has thoroughly dried and hardened. The head should be provided with small wire loops on either side near the ears to provide for fastening the strings. It is unnecessary to have a wire down through the neck as it is made of muslin and loosely stuffed with cotton or waste. The cloth neck is attached to the body and head with common pins, pushing them full length into the papier-mâché and fastening down the edges of the cloth with waterproof cement. Thus the puppet has a head which should move freely in any direction. The construction of the controller and method of stringing the marionette are shown in Figure 6. It will be noted that the legs have no strings; to walk the animals, lift the front feet then the back feet by tilting the controller; this gives the effect of walking or galloping. The animal can be made to register astonishment by having it sit on its hind legs.

In some cases it may be preferred to have the animals dressed up and walking upon their hind legs. In this case the marionette should be strung up as the puppets of human beings.

THE STAGE

The marionette stage construction is shown by Figure 7 and needs little explanation; however, the comments given below upon the various parts as letters in the diagrams will probably be beneficial.

- A—*Wallboard Facing*. Size: 4 feet by 8 feet. The proscenium arch is 3 feet by 6 feet and is cut as shown. This facing should be reinforced by means of a frame and should be braced sufficiently. The space below, above, and to both sides of it must be masked by curtains or partitions in order to completely conceal the back stage area from the audience. The way in which this is done depends largely upon the place in which the stage is installed. The wallboard facing should be appropriately painted or decorated.
- B—*Stage Floor*. Size 8 feet by 2½ feet. The wallboard facing should be securely fastened at right angles to the stage floor as shown. This may be either a permanent or a temporary connection. The two can be hinged together if it is desired to make the stage portable.
- C—*Footlight Trough*. Size: 5 feet long; 4 inches square. This is best made of sheet metal. Lights used may be 15- or 25-watt Mazdas. For best results they should be on three separate circuits, alternating. By placing red gelatin slides over the lights of one circuit, blue slides over those of the second circuit, and leaving the third white—or covering with amber gelatins—one may blend the lights; especially well can this be done if each of the circuits is on a dimmer or rheostat. Partitions should be placed between each light. If it is impractical to use this method, the use of partitions and gelatins may be eliminated by using colored bulbs instead.
- D—*Puppeteers' Bridge*. Size: 8 feet long; 2 feet wide; 1 foot high. This should be quite substantial, as several people will have to stand upon it at one time. It should be covered with carpet or rubber mats to deaden any sound caused by walking upon it. To the back side of the bridge is fastened the
- E—*Bridge Railing*. Size: 8 feet long; 2½ feet high. This, too, should be very substantial. Along the back of the railing are fastened several
- F—*Hooks* upon which to hang the marionettes when they are not in use. A hook should be provided for every marionette in the cast.
- G—*Backdrop*. Size: 4 feet by 8 feet. This is made of wallboard and may be painted any color, although, for a sky effect, a grayish-blue is recommended. Dull-finish paint must be used.
- H—*Steps* should be at both ends of the puppeteers' bridge. They should be carefully constructed so they will make no noise of any kind when anyone uses them. It is well to have them carpeted or covered with rubber mats. For convenience the steps can be detachable.
- J—*Trestles*. Three or four of these are needed to support the stage floor and the puppeteers' bridge. If, however, the entire marionette stage is to be placed upon a platform or regular stage these trestles may be lowered in height or eliminated entirely. Otherwise they should be 33 inches high.

K—*Border Lights*. This is a battery of lights suspended above the stage behind the curtain. They are constructed in the same manner as are the footlights (See "C"). It is well to have them hung so that they may be adjusted at various angles and positions.

L—*Switchboard and Outlets*. All stage lights should be controlled from this switchboard. Several outlets should be provided on it for floodlights and spotlights. These lights can be dimmed by the use of "Dim-a-lite" attachments if the bulbs are of the proper wattage; this is indicated on the "Dim-a-lite" which can be purchased from any electrical shop.

M—*Stage Curtain*. Two pieces are needed, each 3½ feet high and 5 feet long; the material used for both the curtain and the Teaser (N) should be reasonably light in weight and should be lightproof. The curtain pieces are hung from a small rod by means of rings, allowing them to slide freely. Figure 8 shows schematically how the curtain operates by means of a continuous cord going through the eyelets or over small pulleys. The bottom of the curtain should be about 1 inch from the stage floor. It is well to put small weights in the hem of the curtain across the bottom in order that the folds will hang properly.

N—*Teaser*. Size: 7 feet long; 1 foot wide. This is made of the same kind of material as is the curtain (M). It is hung across the top of the proscenium arch, between the arch and the curtain; it should extend about 5 feet below the top of the proscenium arch.

THE SCENERY

In planning the stage settings for your play it is well to follow the same idea as in designing the marionettes, namely, making idea sketches for arrangement and color. The settings should emphasize the mood of the play and should enhance the action of the marionettes. In order to establish the proper mood it may be well to keep in mind the following fundamental principles while designing the scenery: vertical lines suggest dignity, loftiness, majesty, etc.; horizontal lines carry the idea of repose, calm, and quiet; angular lines, excitement, conflict, strife, etc. As to colors and lighting, a brightly illuminated and colorful stage conveys the feeling of cheerfulness, gaiety, and possibly excitement and even grotesqueness. On the contrary, a dimly lighted stage suggests solemnity, sorrow, tragedy, or mystery. Shadows may be used quite effectively in connection with the last mentioned. The settings should be planned with the costumes definitely in mind; the former must not overpower the latter, since the marionettes are the most important dramatically and the background is supplementary.

Turning now more definitely to the marionette scenery, it must be kept in mind that the top of the stage should be kept free from obstructions in order to allow space for the puppets' strings. The scenery should be made as simply as possible and be entirely free from anything upon which the strings might become caught or hooked. Wallboard, heavy cardboard, or cardboard boxes are good materials from which to construct the scenery. Much time and effort can be saved if a floor plan of the scenery is worked out to scale upon paper before beginning the actual construction; similarly, a small scale model of the setting enables one to visualize it as it will function when completed. The scale 1½ inches equals 1 foot is a convenient one with which to work for both plan and model. Care must be taken to see that it is impossible for anyone in the audience to see through the wings; in other words, the sides of the stage must be completely masked. This must be done in such a way, however, so as to allow sufficient room for entrances and exits of the puppets. It is a good idea to make a small accurate scale model of the actual stage (using the same scale as used for the model); upon this the model scenery can be set up and any necessary corrections or adjustments can be made, thus saving time and temper while doing the construction of the actual scenery.

The settings can best be painted with tempera (show card) colors or easel paints, the latter being less expensive than tempera. It is well to put on any finishing touches and accents of light and shadow under the actual light conditions of the stage. Floodlights can be made by placing Mazda lamps in wood or tin boxes, open on one side. To concentrate the light beams, heavy paper cones can be placed in front of the openings, giving a spotlight effect. Colored gelatins can be used in front of the spot and floodlights, which are, as a rule, placed in the wings, lighting the stage from the side. Border lights and especially the footlights are more or less supplementary. The lighting system should be tried out in several different variations to determine the best possible effect before making any definite decision as to the lighting of the settings; obtain an interesting relationship between light and shadow. Avoid allowing the marionettes to play in their own shadows. The lighting having been definitely planned, a lighting chart for the electrician should be made in order that he will know exactly how and when to change the lights for the various scenes of the play.

OPERATING THE MARIONETTES

Interesting it is, indeed, to bring these little people to life by manipulating their strings from the top of the stage. To do this place one hand under the controller strap which should rest upon the back of the hand or upon the wrist. Lower the marionette to the stage floor until its feet just touch. *It is always quite important to see that the feet are just touching the floor as it looks extremely bad to the audience to see a marionette either slumping upon the stage or hanging in mid-air.* Let us first make the marionette walk; take the "walking stick"—that to which the leg strings are connected—from the peg, holding it in the free hand. Be sure to grasp it in the center. By tilting it up and down, teeter-like (not forward and backward) the marionette will "mark time" with his feet. Now steadily advance both of your hands, tilting the walking stick at the same time, and the marionette will walk. Practice walking the marionette for a time before continuing with other movements. Walking is one of the most difficult things for these little actors to do in spite of the fact it is one of the easiest for their operators!

The hands are controlled by hooking the two hand-strings over the thumb and index finger of the hand holding the controller. By raising and lowering these fingers the marionette will gesture. To move the head from side to side tilt the controller likewise; nodding the head is produced by grasping together with the free hand—the one holding the walking stick—the two shoulder

strings, and, holding them quite steady, raise and lower the controller slightly with the other hand. The marionette will bow or bend forward by tilting the controller forward; be sure the puppet's feet stay on the floor, as this movement has a tendency to lift them into the air.

The operation of animal marionettes is explained in the section upon that subject.

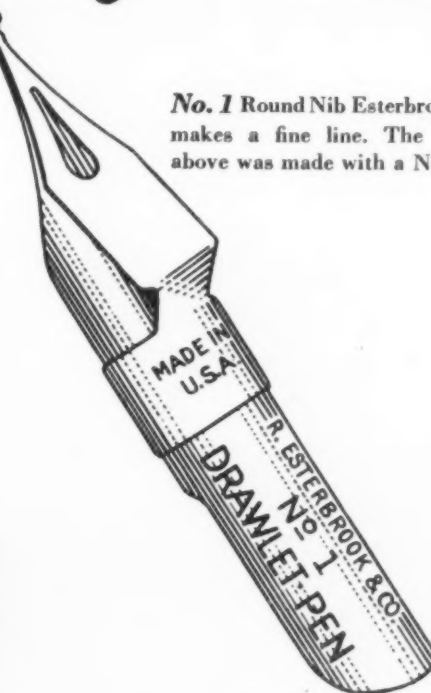
These are the fundamental movements of the marionette; by practice these may be coordinated and you will soon discover that the puppet will respond to your every wish. Each puppeteer speaks the lines for his or her marionette. Some specialized movements of the marionette may require extra strings. If, for example, it is to raise its hand to the mouth, an eyelet (made by bending over the head of a common pin and pushing it into the papier-mâché as far as it will go) can be placed above the mouth; through this a string is passed attaching one end of it to the marionette's hand the other end to the controller. By pulling this string the hand is brought directly to the mouth. This principle will be found to have many applications. One's ingenuity and imagination can cause many strange and entertaining things to be done by the actors of the miniature stage.

The theatre is ready, the cast is ready, the stage is set, the lights are up, the marionettes take their places. We hear the call "Curtain!" So, on with the play.



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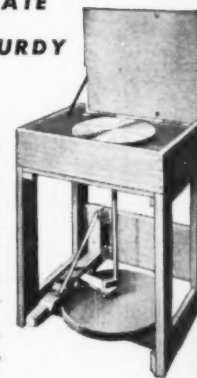
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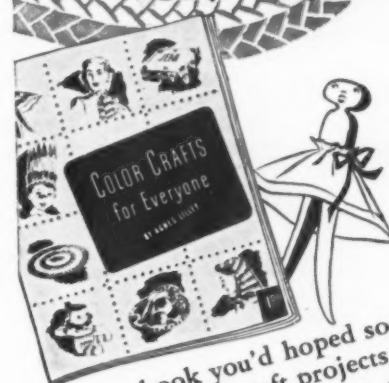
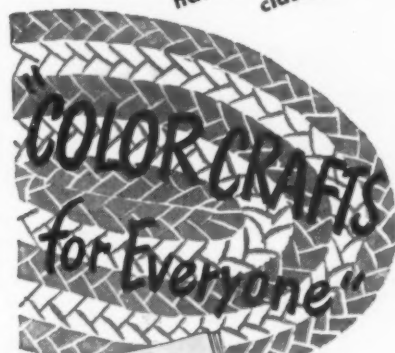
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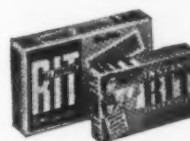


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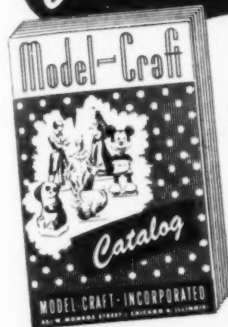
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A large staff of able researchers of the Society is keeping abreast of fast-moving world events. All the resulting material, carefully filed, forms a rich reservoir of information from which the editors of the Bulletins draw material for teachers and students throughout the school year.

Government restrictions on paper have limited the Bulletin's subscription list. Present paper allotments will permit the addition of only a few hundred subscriptions to last year's list. To assure receipt of copies for the next school year, the Society is urging subscribers to place their orders early.

THE LATHAM POSTER CONTEST

So much interest was shown in the World Federation phase of the last Latham Foundation Poster Contest, that this topic will be used in the new contest, which opened September 1, 1946.

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NEW BOOKS for the Art Teacher

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(continued on page 12-a)



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THE CLASSICAL FIGURE, Edited by Bryan Holme. The Studio Publications, Inc., New York and London. Price, \$3.00.

This book represents a rare collection of figures in painting, sculpture and drawing, assembled not only for the connoisseur but more particularly for the artist and student.

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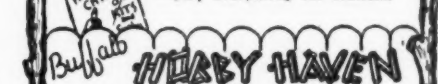
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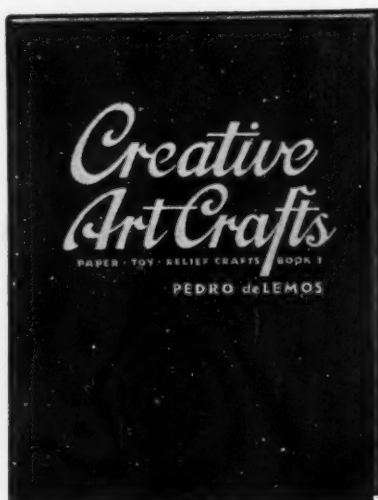
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MEET THE AUTHOR AND ARTIST

John deLemos has had a wide experience in teaching and supervising art, drawing and crafts. For several years he was Supervisor of Art in Alameda County, California, where he introduced poster work and handicrafts. He was head of the Design, Poster and Crafts Department at Polytechnic High School in San Francisco during which time he organized the Poly Poster Club whose members won many awards in contests.

At the San Francisco Institute for Art he introduced Advertising Art and Poster Work into this fine arts school with enrollment in this new course jumping from 15 to 50 in the first few weeks. Taught Poster, Commercial Art and Lettering at Chicago Summer School of Applied Arts to classes of Art Instructors and Supervisors from all parts of the United States.

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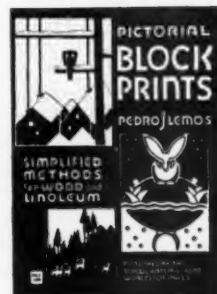
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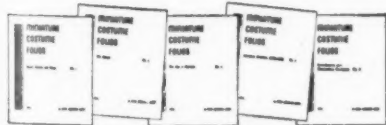
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